

IN THE UNITED STATES DISTRICT COURT
FOR THE NORTHERN DISTRICT OF ILLINOIS
EASTERN DIVISION

In re: the Application of)	
)	
ASPASIA ZAIMIS,)	
)	
Petitioner,)	Docket No.
)	
to request the production of documents by)	<u>PETITION</u>
the ART INSTITUTE OF CHICAGO)	
)	
for use in an action pending in the Civil)	08CV83
Court of the Cantonal Tribunal of the)	JUDGE
Canton of Vaud, Switzerland.)	MAG. JU

NOW COMES Petitioner Aspasia Zaimis, by her attorneys, Lawrence, Kamin, Saunders & Uhlenhop, L.L.C., as and for her petition pursuant to 28 U.S.C. §1782, states as follows:

1. Petitioner is a citizen of the Republic of Greece, and a resident of Athens, Greece, and makes this petition in support of her application as an "interested person" within the meaning of 28 U.S.C. §1782 for an order directing that the Art Institute of Chicago produces documents, in connection with an action pending in the Civil Court of the Cantonal Tribunal of the Canton of Vaud, Switzerland, in which I am plaintiff.

The Underlying Action

2. By complaint dated February 4, 2005, Petitioner has brought an action before the Civil Court of the Cantonal Tribunal of the Canton of Vaud, Switzerland, for a declaration of rights and for the delivery of a legacy, against the Foundation Elise Goulandris, which, on information and belief, is a non-profit organization with a registered office in Athens, Greece (the "Foundation"), and Kyriakos Koutsomallis, a resident of Athens, Greece (the "Swiss Action"). Annexed hereto as Exhibit A is a true copy (in French together with a certified translation in English) of Petitioner's complaint against the Foundation and Mr. Koutsomallis in the Swiss Action ("Swiss Complaint"). Annexed hereto as Exhibit B is a true copy of a certificate of the

clerk of the Civil Court of the Cantonal Tribunal of the Canton of Vaud, Switzerland, certifying that Petitioner commenced the Swiss Action and summarizing the Swiss Complaint, together with a certified translation of that certificate into English.

3. During her life, Petitioner's aunt Elise Goulandris ("Mrs. Goulandris") and her husband, Basil, who predeceased her, assembled a renowned collection of modern art, including works by Picasso, Van Gogh, Braque, Miro, Kandinsky, Jackson Pollock, Gauguin, a partial inventory of which appears at paragraph 23 of the Swiss Complaint.

4. The Swiss Action seeks a declaration that all of the "movable property" owned by and included in Mrs. Goulandris' estate, who, although domiciled in Lausanne, Switzerland, died in Athens, Greece, on July 25, 2000, was, by her Will, bequeathed to her nieces and nephews, including Petitioner, with the exception of certain "antique" objects suitable for a museum. Under Mrs. Goulandris' will, a copy of which is annexed as Exhibit C, together with a certified translation into English, Petitioner, along with her cousins and sister, inherited all of Mrs. Goulandris' items of movable property, except those considered by Mr. Koutsomallis (who under Mrs. Goulandris' will, performed a function similar to that of an executor) to be "antique objects of value that are suitable for a museum." Such antique objects were left to the Foundation.

5. Mrs. Goulandris' renowned collection mentioned above should have been included in her estate and distributed among Petitioner, her sister and her cousins.

6. The following painting:

Paul Gauguin
Nature morte aux pamplemousses (Nature morte aux pommes et aux fleurs)
Still life with grapefruit (Still life with apples and flowers)
1901/1902
Oil on canvas
66 x 76 cm
Wildenstein no. 631

(the "Painting") was part of the exhibition "The Art of Paul Gauguin" (the "Exhibition") that took place from September 17 to December 11, 1988, at the Art Institute of Chicago. The same Exhibition was shown at the National Gallery, Washington, D.C., from May 1 to July 31, 1988, and at the Grand Palais, Paris, from January 10 to April 20, 1989. The Painting is described as being part of a "private collection, Lausanne, Switzerland" in the catalogue of the Exhibition. Annexed hereto as Exhibit D is a true copy of the relevant pages of the catalogue of the exhibition.

7. During the course of the Swiss Action, Mr. Koutsomallis stated that the Goulandris collection, including the Painting, was sold in the mid-1980s. Petitioner knows of her own knowledge that many of those works, including the Painting, hung in her aunt's home in Gstaad until her death in 2000. Annexed hereto as Exhibit E are pictures of the Painting, in Gstaad. Petitioner intends in the Swiss Action to dispute Mr. Koutsomallis' position that the Painting had been sold in the mid-1980s and will argue that the Painting was part of Mrs. Goulandris' estate and should have been included in it.

The Need for the Art Institute of Chicago Production

8. Accordingly, in order to prosecute her claims in the Swiss Action, Petitioner requires copies of documents in possession of the Art Institute of Chicago that relate to the loan of the Painting for the Exhibition. Petitioner understands and believes that these documents will identify the person who loaned this Painting to the Art Institute of Chicago and are probative of ownership of the Painting.

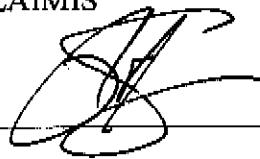
9. Petitioner has attempted to secure copies of these documents from the Art Institute of Chicago without Court intervention, but has been informed that the Art Institute will disclose the responsive documents only if it receives a properly issued subpoena or other order compelling production.

WHEREFORE, Petitioner respectfully requests that this Court enter an order as follows:

- (a) granting the Petition, and permitting the Petitioner to serve a subpoena pursuant to Fed. R. Civ. P. 45 upon the Art Institute of Chicago to produce documents relating to the loan of the Painting in connection with the Exhibition; and
- (b) awarding such other, further and different relief as the Court deems just, equitable and proper.

ASPASIA ZAIMIS

By: _____



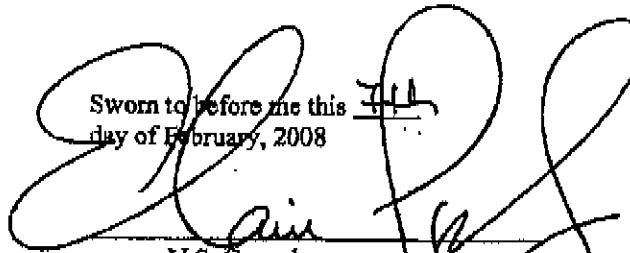
Peter E. Cooper, Esq. (ARDC No. 6218794)
Lawrence, Kamin, Saunders & Uhlenhop, L.L.C.
300 South Wacker Drive, Suite 500
Chicago, Illinois 60604
(312) 372-1947

VERIFICATION

REPUBLIC OF GREECE)
PROVINCE OF ATTICA)
CITY OF ATHENS SS)
UNITED STATES CONSULATE OF THE)
UNITED STATES OF AMERICA])
ss:

ASPASIA ZAIMIS, alleges under penalties of perjury:

I am the Petitioner in the within action. I have read the foregoing Petition and know the contents thereof. The contents are true to my own knowledge, except as to matters therein stated to be alleged on information and belief, and as to those matters, I believe them to be true.


ASPASIA ZAIMIS
Sworn to before me this 7th
day of February, 2008

U.S. Consul


Elaine Raplos
American Vice Consul

Christian FISCHER
docteur en droit
AVOCAT
LAUSANNE

Ms. 944

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C O P I

DEMANDE EN CONSTATATION DE DROIT
ET EN DELIVRANCE DE LEGS

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**Cour Civile du Tribunal Cantonal du
Canton de Vaud**

pour

Madame Aspasia ZAIMIS, née VEROUTIS, domiciliée 14, rue Rigillis, 10674 Athènes, Grèce, représentée par l'avocat Christian Fischer, Juste-Olivier 9, 1006 Lausanne

contre

1. La Fondation Elise GOULANDRIS, fondation ayant son siège 6, rue Panou Aravantinou, 10672 Athènes, Grèce, dont le conseil est l'avocat Jean-Christophe Diserens, 1 place Bel-Air / Métropole, 1002 Lausanne et pour être notifiée à M. Eftathios KARADONTIS, Président du Conseil d'administration, 6, rue P. Aravantinou, 10672 Athènes

2. M. Kyriakos KOUTSAMALLIS, domicilié 6, rue Panou Aravantinou, 10672 Athènes, Grèce.

LES FAITS

1.- Le 25 juillet 2000 est décédée à Athènes, Grèce, Mme Elise GOULANDRIS, tante de Mme Aspasia ZAIMIS, née VEROUTIS.

Preuve : Pièce 1, 2 et Témoins.

2.- Feue Mme Elise GOULANDRIS était domiciliée Ch. de Beau-Rivage 10 à Lausanne.

Preuve : Pièce 1

3.- **GOULANDRIS** Elle était la veuve de l'armateur grec Basile

Preuve : Pièce 1

4.- Par testament holographie du 7 octobre 1997, homologué le 11 septembre 2000 par le Juge de Paix du cercle de Lausanne, la défunte a institué héritière la Fondation **Elise GOULANDRIS**.

Preuve : Pièce 2

5.- La défunte a en outre légué à son frère et ses quatre nièces, dont la demanderesse Aspasia ZAIMIS, des biens immobiliers et mobiliers.

Préuve : Pièce 2

6.- La testatrice a désigné comme exécuteur testamentaire, le défendeur Kyriacos KOUTSOMALLIS.

Preuve : Pièce 2 et témoins

7.- ... lequel était et est directeur de la Fondation Elise GOULANDRIS

Précuve : Témoins

8.- Dans son testament du 7 octobre 1997, Mme Elise GOULANDRIS a disposé que, parmi les biens mobiliers qui lui

appartenaient, l'exécuteur testamentaire séparerait tout ce qu'il considérait comme étant des pièces antiques de valeur, propres à un musée, et a décidé qu'elles parviendraient à la Fondation défenderesse, le reste parvenant à ses quatre nièces, Evanthie KARADONTIS, fille de Pantali pour 1/3, Eliss KARADONTIS, fille d'Eustathios, avec ses frères, pour 1/3 et Aspasie et Evanthie VEROUTIS, filles d'Alexandre, en commun, pour 1/3 les deux.

Préuve : Pièce 2

9.- En application des articles 558 al. 1 du Code civil et 536 du Code de procédure civile vaudois, l'Office de Paix du cercle de Lausanne a communiqué les clauses testamentaires aux ayants droit en mois de mai 2001.

Prefecture : Piave 2

10.- D'emblée, des difficultés ont surgi entre la Fondation Elisa GOULANDRIS et les légitaires au sujet de l'interprétation du testament, en particulier de la notion de biens mobiliers et « pièces antiques de valeur, propres à un musée » ainsi qu'au sujet de la composition de la succession.

Préuve : Témoins

11.- C'est sur la base des renseignements fournis par l'exécuteur testamentaire que l'Office de Paix du cercle de Lausanne a, le 20 juillet 2001, dressé un inventaire des biens de la succession de la défunte.

Preuve : Pièce 1 et 2

12.- Parmi les biens portés à cet inventaire figurent notamment 1275 actions RHEA SA, d'une valeur nominale de Fr. 1000.- chacune.

Preuve : Pièce 1.

13.- Il s'agit là d'actions au porteur constituant la totalité du capital action de la société RHEA SA, ayant son siège à Fribourg.

Preuve : Pièce 3.

14.- Il s'agit à l'évidence de biens mobiliers

Preuve : Appréciation.

15.- ... et évidemment pas de biens antiques.

Preuve : Appréciation.

16.- Mandataire ponctuel de l'exécuteur testamentaire, le notaire lausannois Olivier VERREY, a prétendu que ces actions n'étaient pas léguées.

Preuve : Pièce 4.

17.- Dans son testament, Madame Elise GOULANDRIS avait cependant manifesté la volonté de léguer à ses nièces, dont la demanderesse, ses biens mobiliers à l'exception d'objets d'art antiques dignes d'un musée.

Preuve : Pièce 2 et appréciation.

18.- Par objet d'art antique, au sens du testament de Mme Elise GOULANDRIS, il faut comprendre des objets d'art remontant à l'époque gréco-romaine.

Preuve : Appréciation, subsidiairement expertise.

19.- Mme Elise GOULANDRIS était notamment propriétaire à son décès:

- d'un dossier titres nominatif N° 0243-G0550405, auprès de la banque UBS SA
- d'un dossier titres N° 69432890851, auprès de la Barclays Bank à Paris.

Preuve : Pièce 1.

20.- Les titres sous ces dossiers sont des biens mobiliers.

Preuve : Appréciation, subsidiairement expertise.

21.- Ces dossiers titres ont été portés à l'inventaire des biens de la succession de Mme Elise GOULANDRIS...

Preuve : Pièce 1.

22.- ...mais n'ont jusqu'ici pas encore été distribués aux légataires.

Preuve : Absence de preuve contraire.

23.- N'ont notamment pas été compris dans l'inventaire dressé le 20 juillet 2001 par l'Office de Paix du cercle de Lausanne les biens mobiliers suivants:

- les titres de la société BLUE HORIZONS CORPORATION, Libéria ;

- les œuvres d'art suivantes:

1. *Edgar Degas, Cheval à l'abreuvoir* (1866/1868).
Bronze (patine marron foncé), 13j 17x23x13 cm
2. *Edgar Degas, Petite danseuse de quatorze ans* (1880/1881).
Bronze, Cire perdue A-N 302400, 99 cm
3. *Paul Cézanne, La Campagne d'Auvers sur Oise* (1881/1882).
Huile sur toile, 1881/1882 92,5 x 73,5 cm
4. *Paul Cézanne, Portrait de l'artiste regardant par-dessus l'épaule*. (1883 / 1884).
Huile sur toile, 85 x 85 cm
5. *Paul Cézanne, L'église de Montigny sur Loing* (1898).
Aquarelle et crayon sur papier, 44,5 x 32,4 cm
6. *Auguste Rodin, L'éternel printemps* (1884).
Bronze (patine Marron), 66 x 49x5 x 42 cm
Signé Rodin, fondeur Barbedienne (numéro fonderie 55592)
7. *Claude Monet, Cathédrale de Rouen le matin (dominante Rose)* (1894).
Huile sur toile, 100 x 65 cm
Signé et daté : « Claude Monet 94 », coin inférieur gauche.

8. **Paul Gauguin, *Hiria* (1892/ 1893).**
Bronze 1/6, 37 cm (Numéro sur la base 1/6), (C. Valsuani, cire perdue)
9. **Paul Gauguin, *Nature morte aux pampelmeousses*, (*Nature morte aux pommes et aux fleurs*) (1901 / 1902).**
Huile sur toile 66 x 76 cm
Signature P Gauguin (coin inférieur gauche)
10. **Vincent van Gogh, *Nature Morte Cafetièrre* (1888).**
Huile sur toile 65 x 81 cm
Signature Coin supérieur gauche : Vincent
11. **Vincent van Gogh, *Zinnias* (1888).**
Huile sur toile, 64 x 49,5 cm
12. **Vincent van Gogh, *Les Alyscamps* (1888).**
Huile sur toile, 93 x 72 cm ,
13. **Vincent van Gogh, *La cueillette des olives* (1889).**
Huile sur toile 73 x 92,7 cm
14. **Hector de Toulouse Lautrec, *Femme dans le jardin de Monsieur Forat* (1891).**
Huile sur toile, 60,5 x 54
Signature : T-Lautrec, coin inférieur gauche.
15. **Pierre Bonnard, *La sortie de la Baignoire* (1926 – 1930).**
Huile sur toile, 129 x 123
Signature dans le coin supérieur gauche : Bonnard

16. **Pablo Picasso, *Jeune homme au bouquet* (1905).**
Huile sur toile, 64 x 54 cm
Signature : Picasso 1904.
17. **Pablo Picasso, *femmes nues aux bras levés* (1907).**
Huile sur toile, 150 x 100
Signature coin supérieur gauche : Picasso
18. **Fernand Léger, *Éléments Mécaniques* (1919).**
Huile sur toile, 92 x 73
Date et signe dans le coin inférieur droit : F. LEGER 19

19. Georges Braque, *La Patience* (1942).
Huile sur toile, 145 x 113 cm
Signée « G BRAQUE » dans le coin inférieur gauche.
20. Joan Miró, *Paysage (La Sauterelle)* (1942).
Huile sur toile, 114 x 146 cm
Datée dans le coin inférieur gauche : 1926
Les lettres de la signature « J-O-A-n-M-I-r-o » sont dispersées dans l'œuvre et sont parties de sa synthèse.
21. Wassily Kandinsky, *Beide gestreift* (1932).
Huile et gouaches sur carton, 80 x 70 cm
Signature : Monogramme de l'artiste en schéma triangulaire.
Daté : angle inférieur gauche K32
22. Paul Klee, *Dynamik eines Kopfes* (1934).
Huile sur toile en coton préparée à l'huile, 65 x 50 cm
Datation et signature sur l'envers de l'œuvre : 1934 Klee
23. Max Ernst, *Pendant que la terre dort* (1956).
Huile sur toile, 92 x 116 cm
Datation et signature : Coin inférieur droit : Max Ernst 1956
24. Alberto Giacometti (1956).
Bronze 0/6, 111 cm, Fondeur Suisse
Signature et numérotation sur le côté de la base (arrière droit) Alberto Giacometti, 0/6
25. Alberto Giacometti, *Portrait de Yanaihara* (1960).
Huile sur toile, 92 x 73 cm
Signature et datation dans le coin inférieur droit : Alberto Giacometti, 1960
27. Francis Bacon, *Three studies for self portrait* (1972).
Huiles sur toile, 35,5 x 30,5 cm
signature et datation au dos de chacune.
28. Jason Pollock, *Number 13* (1950).
Huile sur Pavatex, 56,5 x 56,5 cm
Datation et signature au coin inférieur droit, 50J Pollock

29. *Balthus, Paysage de Montecalvello (1979).*
130 x 162 cm

30. *El Greco, La Santa Fam (1580).*

Préuve : Pièces 1, 4, 5 et Témoins.

24.- N'ont pas non plus été compris dans l'inventaire dressé par l'Office de Paix du cercle de Lausanne le 20 juillet 2001 les autres objets d'art suivants.

1. *Balthus, Jeune fille levant les bras.*
Dessin 49,5 x 34 cm sans cadre
2. *Fernando Botero, Sunflowers.*
Crayon sur papier Japon 65 x 49 cm sans cadre
3. *Fernando Botero, Nature morte (1980).*
Sanguine sur papier Japon 49 x 65 cm, sans cadre
4. *Fritz Hundertwasser, 99 idées (1952).*
Huile sur panneau 80 x 275 cm
5. *Fritz Hundertwasser, Crucifix.*
Huile sur panneau 85 x 73 avec cadre
6. *Nicholas Krushenick, Rock Soup (1971).*
Sérigraphie 2/380, 38,5 x 30,5cm
7. *K.R.H. Sonderborg, (1977).*
Lithographie originale 2/380, 55 x 39 cm
8. *Vieira da Silva, Les piétons de noël.*
Lithographie, 40 x 33,5cm avec cadre
9. *George Braque, Verre et Pichet.*
Lithographie, 37 x 28,5 cm
10. *Jean Pianque, aquarelle dédicacée à M. Goulandris.*
51,5 x 38 dans verre

11. **Marc Tobhey.**
Gravure 10/200, avec dédicace : A M et Mme PPG (faite en août 1972) 36,4 x 47,5 avec cadre
12. **R. Knaus, Portrait de M et Mme PPG (1976).**
Dessin crayon, 121 x 90,5cm
13. **Inconnu, Pot avec fleurs.**
Gravure en couleur, tirage 130/150 95 x 75,5cm
14. **Ariane Laroux, Verrière.**
Dessin 1976, 50 x 64,5cm
15. **Ariane Laroux, Ouvrière.**
Dessin 1976, 64,5 x 50cm
16. **Elley Von Bridget.**
Sérigraphie originale, 1975 66 x 38 cm
17. **L. Goulandris, sans titre.**
Huile sur toile 66 x 56 cm
18. **L. Goulandris, sans titre.**
Huile sur toile 78,5 cm x 97,5cm
19. **Maurice de Vlaeminck, Nature morte.**
Huile sur toile, 80 x 92,5cm
20. **Bernard Lorjou.**
Huile sur toile, 73 x 83 cm, avec cadre

21. Trois enluminures indiennes (39,5 x 29cm avec cadre, 39,5 x 29 avec cadre et 41 x 26cm avec cadre).
22. 14 Estampes japonaises (feuille) avec cadre.
23. une estampe motif fleurs (43 x 28 cm avec cadre).
24. 23 estampes motif oiseaux (41 x 34 cm avec cadre).
25. 21 estampes Mishima (48,5 x 34cm avec cadre).

26. Une estampe Kusatsu (Premier tirage ?) (48.5 x 33.5 cm avec cadre).
27. Hokusai.
28 estampes japonaises encadrées (49.5 x 37.5 cm avec cadre).
28. Mikhail Tombros.
Sculpture en bois.
29. Mikhail Tombros.
Sculpture en bronze.
30. Sculpture sur base de pierre avec figure de Pégase.
31. Sculpture en terre cuite de personnage jouant de la flûte.
32. Barbara Hepworth.
Sculpture en marbre blanc posée sur socle (78 x 58 x 45 cm).
33. Sculpture en bois avec socle noir (hauteur avec socle 28cm).
34. Mikhail Tombros, *Les deux sœurs*.
Sculpture en marbre blanc (34 x 20 x 63 cm avec socle.)
35. Petite sculpture en forme de tête Mitoraj sur socle noir.
(Hauteur = 21 cm avec socle).

36. Petite sculpture en bronze de Gaetanis.
(8.5 x 8 cm).
37. Sethka, *Le Chat*.
(68 x 98cm).
38. Œuvre composée de deux objets en ivoire (forme de dents) montés sur un panneau en velours vert.
39. 18 estampes japonaises (Salon Lausanne)
(38 x 49.5cm).
40. 3 estampes japonaises (61 x 31cm).

41. 1 estampe japonaise (63 x 28 cm).
42. Max Bill (1979).
Sérigraphie 380/2 (23 x 33 cm).
43. Joseph Albers (1972).
Sérigraphie 380/2.
44. A. Nomikos, *Portrait d'Elise B. Goulandris* (1956).
87 x 14 avec cadre.
45. A. Nomikos, *Portrait de Chryssi Goulandris* (1956).
75 x 63cm avec cadre.
46. C. Lebreton, *Portrait d'Elise B. Goulandris*.
Huile sur toile, 87 x 103cm avec cadre.
47. Jean François Millet.
Gravure, 50 x 43cm.

Preuve : Pièces 1, 4, 5 et Témoins.

25.- Les titres de la société BLUE HORIZONS CORPORATION, ayant son siège au Libéria, avaient appartenu au défunt mari de la demanderesse jusqu'à ce qu'il décède.

Preuve : Expertise.

26.- Ils appartenaient à la demanderesse à son décès.

Preuve : Expertise.

27.- Les œuvres d'art et objets d'art énumérés aux allégés 23 et 24 ci-dessus étaient tous, à son décès, en possession de Mme Elise GOULANDRIS.

Preuve : Témoins.

28.- Les œuvres d'art (sculptures et tableaux) mentionnés à l'allégué 23 garnissaient le chalet dont Mme Elise GOULANDRIS était propriétaire dans l'Oberland bernois.

Preuve : Témoins.

29.- Les objets d'art mentionnés à l'allégué 24 garnissaient les appartements dont Mme Elise GOULANDRIS avait la jouissance à Lausanne et à Paris.

Preuve : Témoins.

30.- La défunte, Mme Elise GOULANDRIS, était, à son décès, propriétaire des biens mentionnés aux allégués 23 et 24.

Preuve : Appréciation.

31.- L'exécuteur testamentaire avait constitué des lots en vue de l'attribution à la demanderesse et à ses collégiates d'autres biens mobiliers garnissant les appartements de Lausanne et de Paris de Mme Elise GOULANDRIS.

Preuve : Témoins.

32.- L'exécuteur testamentaire a jusqu'ici retenu ceux des lots ainsi constitués revenant à la demanderesse.

Preuve : Témoins.

CONCLUSIONS

Fondée sur ce qui précède, la demanderesse conclut, avec suite de frais et dépens, à ce qu'il plaise à la Cour Civile du Tribunal Cantonal, par jugement:

- I. Constater que tous les biens rentrant dans la succession de feu Mme Elise GOULANDRIS qui ne sont pas de nature

immobiliers sont légués et doivent être délivrés aux nièces de feuë Mme Elise GOULANDRIS, dont la demanderesse, à l'exception des objets d'art antiques, savoir remontant à l'époque gréco-romaine;

II. Condamner la Fondation Elise GOULANDRIS à délivrer à la demanderesse les lots correspondant au sixième des biens mobiliers provenant des appartements de Lausanne et de Paris de feuë Mme Elise GOULANDRIS, tels qu'ils ont été constitués;

III. Condamner la Fondation Elise GOULANDRIS à délivrer à Mme Evangelie KARADONTIS, à Mme Elise KARADONTIS, M. Robert KARADONTIS et M. Edouard KARADONTIS, ainsi qu'à Mme Evangelie VEROUTIS et Mme Aspasia ZAIMIS, les biens mobiliers suivants:

- Les titres qui, au décès de Mme Elise GOULANDRIS, se trouvaient sous dossier nominatif N° 0243-GO 550 405, auprès d'UBS SA, soit le produit de leur éventuelle vente ou éventuel remplacement;
- Les titres qui, au décès de Mme Elise GOULANDRIS, se trouvaient sous dossier titres N° 69432890851, auprès de Barclays Bank à Paris, soit le produit de leur éventuelle vente ou éventuel remplacement;
- 1'275 actions au porteur de la société RHEA SA, Fribourg, d'une valeur nominale de CHF 1'000.-;
- les titres de la société BLUE HORIZONS CORPORATION, Libéria ;
- les œuvres d'art et objets d'art suivants:
 1. Edgar Degas, *Cheval à l'abreuvoir* (1866/1868).
Bronze (patine marron foncé), 13j 17x23x13 cm.
 2. Edgar Degas, *Petite danseuse de quatorze ans* (1880/1881).
Bronze, Cire perdue A-N 302400, 99 cm.

3. *Paul Cézanne, La Campagne d'Auvers sur Oise (1881/1882).*
Huile sur toile, 1881/1882 92,5 x 73,5 cm.
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Bronze 1/6, 37 cm (Numéro sur la base 1/6), (C. Valsuani, cire perdue).
9. *Paul Gauguin, Nature morte aux pampelousses, (Nature morte aux pommes et aux fleurs) (1901 / 1902).*
Huile sur toile 66 x 76 cm
Signature P Gauguin (coin inférieur gauche).
10. *Vincent van Gogh, Nature Morte Cafetièrre (1888).*
Huile sur toile 65 x 81 cm
Signature Coin supérieur gauche : Vincent.
11. *Vincent van Gogh, Zéniat (1888).*
Huile sur toile, 64 x 49,5 cm.
12. *Vincent van Gogh, Les Alyscamps (1888).*
Huile sur toile, 93 x 72 cm.

13. *Vincent van Gogh, La cueillette des olives (1889).*
Huile sur toile 73 x 92,7 cm.
14. *Henri de Toulouse Lautrec, Femme dans le jardin de Monsieur Forest (1891).*
Huile sur toile, 60,5 x 54
Signature : T-Lautrec, coin inférieur gauche.
15. *Pierre Bonnard, La sortie de la Baignoire (1926 - 1930).*
Huile sur toile, 129 x 123
Signature dans le coin supérieur gauche : Bonnard.
16. *Pablo Picasso, Jeune homme au bouquet (1905).*
Huile sur toile, 64 x 54 cm
Signature : Picasso 1904
17. *Pablo Picasso, Femmes nues aux bras levés (1907).*
Huile sur toile, 150 x 100
Signature coin supérieur gauche : Picasso.
18. *Fernand Léger, Éléments Mécaniques (1919).*
Huile sur toile, 92 x 73
Date et signe dans le coin inférieur droit : F. LEGER
- 19.
20. *Joan Miró, Paysage (La Santarella) (1942).*
Huile sur toile, 114 x 146 cm
Datée dans le coin inférieur gauche : 1926
Les lettres de la signature « J-O-A-n-M-I-r-o » sont dispersées dans l'œuvre et sont parties de sa synthèse.
21. *Wassily Kandinsky, Beide gestreift (1932).*
Huile et gouaches sur carton, 80 x 70 cm
Signature : Monogramme de l'artiste en schéma triangulaire.

Datée : angle inférieur gauche K32.

22. **Paul Klee, *Dynamik eines Kopfes* (1934).**
Huile sur toile en coton préparée à l'huile. 65 x 50 cm.
Datation et signature sur l'envers de l'œuvre : 1934 Klee.

23. **Max Ernst, *Pendant que la terre dort* (1956).**
Huile sur toile, 92 x 116 cm.
Datation et signature : Coin inférieur droit : Max Ernst 1956.

24. **Alberto Giacometti (1956).**
Bronze 0/6, 111 cm Fondeur Susse.
Signature et numérotation sur le côté de la base (arrière droit) Alberto Giacometti, 0/6.

25. **Alberto Giacometti, *Portrait de Yanaihara* (1960).**
Huile sur toile, 92 x 73 cm.
Signature et datation dans le coin inférieur droit : Alberto Giacometti, 1960.

27. **Francis Bacon, *Three studies for self portrait* (1972).**
Huiles sur toile, 35,5 x 30,5 cm
signature et datation au dos de chacune.

28. **Jason Pollock, *Number 13* (1950).**
Huile sur Pavatex, 56,5 x 56,5 cm
Datation et signature au coin inférieur droit, 50 Pollock.

29. **Balthus, *Paysage de Montecatello* (1979).**
130 x 162 cm

30. **El Greco, *La Santa Faz* (1580).**
les œuvres d'art et objets d'art suivants, qui décorent les appartements de Lausanne et de Paris :
1. **Balthus, *Jeune fille levant les bras*.**
Dessin 49,5 x 34 cm sans cadre

2. *Fernando Botero, Sunflowers.*
Crayon sur papier Japon 65 x 49 cm sans cadre.
3. *Fernando Botero, Nature morte (1980).*
Sanguine sur papier Japon 49 x 65 cm, sans cadre.
4. *Fritz Hundertwasser, 99 éîtes (1952).*
Huile sur panneau 80 x 275 cm.
5. *Fritz Hundertwasser, Crucifix.*
Huile sur panneau 85 x 73 avec cadre.
6. *Nicholas Krushenick, Rock Soup (1971).*
Sérigraphie 2/380, 38,5 x 30,5cm.
7. *K.R.H Sonderborg (1977).*
Lithographie originale 2/380, 55 x 39 cm.
8. *Vlaira da Silva, Les piétons de noël.*
Lithographie, 40 x 33,5cm avec cadre.
9. *George Braque, Verre et Pichet.*
Lithographie, 37 x 28,5 cm.
10. *Jean Planque, aquarelle dédicacée à M. Goulandris.*
51,5 x 38 dans verre.
11. *Marc Tobey.*
Gravure 10 /200 Avec dédicace : « A M et Mme
BPG (faite en août 1972) 36,4 x 47,5 avec cadre.
12. *B. Knaus, Portrait de M et Mme BPG (1976).*
Dessin crayon, 121 x 90,5cm.
13. *Inconnu, Pot avec fleurs.*
Gravure en couleur, tirage 130/150 95 x 75,5cm.
14. *Ariane Laroux, Verrières.*
Dessin 1976, 50 x 64,5cm.
15. *Ariane Laroux, Ouverture.*
Dessin 1976, 64,5 x 50cm.

16. Riley Von Bridget
Sérigraphie originale, 1975 66 x 38 cm.
17. L. Goulandris, sans Titre.
Huile sur toile 66 x 56 cm.
18. L. Goulandris, sans titre.
Huile sur toile 78.5 cm x 97.5cm.
19. Maurice de Vlaminck, *Nature morte*.
Huile sur toile, 80 x 92,5cm.
20. Bernard Lorjou
Huile sur toile, 73 x 83 cm, avec cadre.
21. Trois enluminures indéfinies (39.5 x 29cm avec cadre, 39.5 x 29 avec cadre et 41 x 26cm avec cadre).
22. 14 Estampes japonaises (femme) avec cadre.
23. une estampe motif fleurs (48 x 28 cm avec cadre).
24. 23 estampes motif oiseaux (41 x 34 cm avec cadre).
25. 21 estampes Mishima (48.5 x 34cm avec cadre).
26. Une estampe Kusatsu (Premier tirage ?) (48.5 x 33.5 cm avec cadre).

27. Hokusaï
28 estampes japonaises encadrées (49.5 x 37.5 cm avec cadre).
28. Michael Tombros
Sculpture en bois.
29. Michael Tombros
Sculpture en bronze.
30. Sculpture sur base de pierre avec figure de Pégase.

31. Sculpture en terre cuite de personnage jouant de la flûte.
32. Barbara Hepworth
Sculpture en marbre blanc posée sur socle (78 x 58 x 45 cm).
33. Sculpture en bois avec socle noir (hauteur avec socle 28cm).
34. Mikhael Tombros, *Les deux soeurs*.
Sculpture en marbre blanc (34 x 20 x 63 cm avec socle).
35. Petite sculpture en forme de tête Mitoraj sur socle noir. (Hauteur ~ 21 cm avec socle).
36. Petite sculpture en bronze de Galatis (8.5 x 8 cm).
37. Sethko, *Le Chat*
(68 x 98cm)
38. Oeuvre composée de deux objets en ivoire (forme de dents) montés sur un panneau en velours vert.
39. 18 estampes japonaises (Salon Lausanne) (38 x 49.5cm).
40. 3 estampes japonaises (61 x 31cm).
41. 1 estampe japonaise (63 x 28 cm).
42. Max Bill (1979)
Sérigraphie 380/2 (23 x 33 cm).
43. Joseph Albers (1972)
Sérigraphie 380/2.
44. A. Nomikos, *Portrait d'Elise B. Goulandris* (1956)
87 x 14 avec cadre.
45. A. Nomikos, *Portrait de Chryssi Goulandris* (1956)
75 x 63cm avec cadre.

46. C. Lebreton, Portrait d'Elise B. Goulandris
Huile sur toile, 87 x 103cm avec cadre.

47. Jean François Millet
gravure, 50 x 43cm.

et tous autres biens mobiliers qui appartenaient à feuë Mme
Elise GOULANDRIS au moment de son décès et n'étaient
pas des pièces antiques de valeur, propres à un musée, ni
n'ont été compris dans les lots des biens de Lausanne et
Paris destinés à être distribués aux légitataires.

IV. Déclarer le jugement opposable à l'exécuteur testamentaire désigné
par Mme Elise GOULANDRIS.

Lausanne, le 4 février 2005

Le conseil de la requérante :

Christian Fischer, av.

Annexe : un onglet de pièces selon bordereau

Christian FISCHER
docteur en droit
AVOCAT
LAUSANNE

COPIE

ZAIMIS Aspasia c/ Fondation Elise GOULANDRIS et consort.

BORDEREAU N°1 des pièces de la demanderesse

Pièces produites par Madame Aspasia ZAIMIS avec sa
Demande à la Cour Civile du Tribunal cantonal du Canton de
Vaud.

1.-	al. 1, 2, 3, 11, 12, 19, 21, 23, 24	Inventaire du 20 juillet 2001 de l'office de Paix du Cercle de Lausanne.
2.-	al. 1, 4, 5, 6, 8, 9, 17	Photocopie du Testament holographique de Mme Elise Goulandris, avec traduction et mot d'envoi de l'Office de Paix du Cercle de Lausanne.
3.-	al. 13	Extrait Internet du registre du Commerce de Fribourg concernant RHEA SA.
4.-	al. 16, 23, 24	Lettre du notaire Verrey à l'avocat Monfrini du 3 mai 2004.
5.-	al. 23, 24	Copie de la lettre de l'avocat Monfrini au notaire Verrey, du 23 mars 2004.

Lausanne, le 4 février 2005

Le conseil de la requérante

Christian Fischer, av.

*TRANSLATION of the complaint for the declaration of rights and of delivery of legacy
filed by Mrs Aspasia Zaimis*

Christian FISHER
PhD in Law
Attorney
Lausanne

**COMPLAINT FOR THE DECLARATION OF RIGHTS
AND OF DELIVERY OF LEGACY**

to the

**Civil Court of the Cantonal Tribunal
of the Vaud Canton**

For:

Mrs. Aspasia ZAIMIS, born VEROUTIS whose official address is 14, street Rigilis, 10674 Athens, Greece, represented by Attorney Christian Fisher, Juste Olivier 9, 1006 Lausanne

Against:

1. **Foundation Elise GOULANDRIS**, foundation whose registered office is 6, street Panou Aravantinou, 10672 Athens, Greece and whose Attorney is Jean-Christophe Discrens, 1 place Bel-Aire / Metropole, 1002 Lausanne and to be notified to Mr. Eftathios KARADONTIS, chairman of the board of administration, 6, street Panou Aravantinou, 10672 Athens
2. **Mr. Kyriakos KOUTSOUMALLIS** whose official address is 6, street Panou Aravantinou, 10672 Athens, Greece.

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1 FACTS

1. July the 25th of 2000, Mrs. Elise GOULANDRIS, aunt of Mrs. Aspasia ZAIMIS born VEROOUTIS, died in Athens, Greece.
 Proof: Exhibits 1, 2 and witnesses.
2. Late Mrs. Elise GOULANDRIS had her official address Ch. de Beau-Rivage in Lausanne
 Proof: Exhibit 1.
3. She was the widow of the Greek ship-owner, Basile GOULANDRIS.
 Proof: Exhibit 1.
4. By a written will dated October, 7th, 1997 and approved on September 11th, 2000, by the "Juge de Paix du Cercle de Lausanne", the deceased instituted the Foundation Elise GOULANDRIS as her heiress.
 Proof: Exhibit 2.
5. The deceased bequeathed furthermore movable possessions and real estate to her brother and to her four nieces amongst whom the Petitioner Aspasia ZAIMIS.
 Proof: Exhibit 2.
6. The testator appointed the Defendant Kyriacos KOUTSOUMALIS as the executor of the will.
 Proof: Exhibit 2 and witnesses.
7. He was and is still the head manager of the Foundation Elise GOULANDRIS.
 Proof: Witnesses.
8. In her will dated October 7th, 1997, Mrs. Elise GOULANDRIS stipulated that among the movable properties owned by her, the executor of the will shall separate whatever he considers to be antiquarian objects of value that are suitable for a museum and she decided that these objects should go to be the Defendant Foundation, the rest of them should go to her four nieces, Evarthia KARADONTIS daughter of Panteli for 1/3, to Elise KARADONTIS daughter of Efstathios, and her brothers for 1/3 and to Aspasia and Evarthie VEROOUTIS daughter of Alexander, for 1/3 for the both of them.
 Proof: Exhibit 2.
9. In accordance with article 558 para. 1 of the Civil Code and article 536 of the Code of the Civil Procedure of the Canton of Vaud, the "Office de Paix du Cercle de

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Lausanne" communicated the clauses of the will to the eligible parties during May 2001.

Proof: Exhibit 2.

10. Straightaway, problems arose between the Foundation Elise GOULANDRIS and the legatees concerning the interpretation of the will and more especially on the notion of movable properties and of "antiquarian objects of value that are suitable for a museum" as well as the composition of the inheritance.

Proof: Witnesses.

11. Based on the elements given by the executor of the will, the "Office de Paix du Cercle de Lausanne" established on July 20th, 2001 an inventory of the possessions of the deceased's inheritance.

Proof: Exhibit 1 and witnesses.

12. Among the properties listed in the inventory one finds 1 275 shares of RHEA SA with a face value of FF 1 000 each.

Proof: Exhibit 3.

13. They are bearer shares constituting the totality of the share capital of the company RHEA SA whose registered office is in Fribourg.

Proof: Exhibit 3.

14. They are movables...

Proof: Assessment.

15. And obviously not antiquarian objects.

Proof: Assessment.

16. The lawyer in Lausanne Mr. Olivier VERREY, acting as a limited proxy of the executor, claimed these shares not to have been bequeathed.

Proof: Exhibit 4.

17. In her will, Mrs. Elise GOULANDRIS had shown however her will to bequeath her movable properties except the antiquarian objects suitable for a museum to her nieces in whom the Petitioner.

Proof: Exhibit 2 and assessment.

18. An antiquarian object, in the meaning of Mrs. Elise GOULANDRIS's will, is to be understood as objects of art dating to the Greco-roman period.

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Proof: Assessment and subsidiarily the expert's appraisal.

19. Ms. Elise GOULANDRIS owned among others at her decease:

- One "dossier de titres nominatif" (i.e. named account of securities) n°0243-GO550405 in the UBS SA Bank.
- One "dossier de titres" (i.e. account of securities) n° 6943290851 in the Barclays Bank in Paris.

Proof: Exhibit 1.

20. The securities under those "dossiers" (i.e. named account) are movables.

Proof: Assessment and subsidiarily the expert's appraisal.

21. These "dossier de titres" (i.e. account of securities) were listed in the inventory of the possessions of Mrs. Elise GOULANDRIS's inheritance...

Proof: Exhibit 1.

22. But had not been delivered yet to the legatees.

Proof: Lack of contrary proof.

23. The following movables weren't listed in the inventory settled on July 20th, 2001 by the "Office de Paix du Cercle de Lausanne":

- The securities of the company BLUE HORIZONS COPORATION in Liberia.
- The following works of art:
 1. **Edgar Degas**, *Cheval a l'abreuvoir* (1866/1868).
Bronze (with dark brown patina), 13j 17 x 23 x 13 cm
 2. **Edgar Degas**, *Petite danseuse de quatorze ans* (1880/1881).
Bronze cire perdue, A-N 302400, 99 cm
 3. **Paul Cézanne**, *La Campagne d'Auvers sur Oise* (1881/1882).
Oil on canvas, 1881/1882 92,5 x 7,5 cm
 4. **Paul Cézanne**, *Portrait de l'artiste regardant par-dessus l'épaule* (1883/1884).
Oil on canvas, 85 x 85 cm
 5. **Paul Cézanne**, *L'église de Montigny sur Loing* (1898).
Watercolor and pencil on paper, 44,5 x 32,4 cm
 6. **Auguste Rodin**, *L'éternel printemps* (1884).
Bronze (with brown patina), 66 x 49 x 5 x 42 cm

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Signed Rodin, Barbedienne Fondeur (number of foundry 55592)

7. **Claude Monet**, *Cathédrale de Rouen le matin (dominante rose)* (1894).
Oil on canvas, 100 x 65 cm
Signed and dated "Claude Monet 94", left bottom corner.
8. **Paul Gauguin**, *Hina* (1892/1893)
Bronze 1/6, 37 cm. (Number on the base 1/6), (C. Valsuani, cire perdue)
9. **Paul Gauguin**, *Nature morte aux pamplemousses, (Nature morte aux pommes et aux fleurs)* (1901/1902).
Oil on canvas, 66 x 76 cm
Signature P Gauguin (left bottom corner).
10. **Vincent van Gogh**, *Nature Morte Cafetière* (1888).
Oil on canvas, 65 x 81 cm
Signature left top corner: Vincent.
11. **Vincent van Gogh**, *Zinnias* (1888).
Oil on canvas, 64 x 49,5 cm
12. **Vincent van Gogh**, *Les Alyscamps* (1888).
Oil on canvas, 93 x 72 cm ,
13. **Vincent van Gogh**, *La Cueillette des olives* (1889).
Oil on canvas, 73 x 92,7 cm
14. **Henri de Toulouse Lautrec**, *Femme dans le jardin de Monsieur Forest* (1891).
Oil on canvas, 60,5 x 54
Signature: T-Lautrec, left bottom corner.
15. **Pierre Bonnard**, *La sortie de la Baignoire* (1926-1930).
Oil on canvas, 129 x 123 cm
Signature on the left top corner : Bonnard
16. **Pablo Picasso**, *Jeune homme au bouquet* (1905).
Oil on canvas, 64 x 54 cm
Signature: Picasso 1904
17. **Pablo Picasso**, *Femmes nues aux bras levés* (1907).
Oil on canvas, 150 x 100
Signature on the left top corner: Picasso
18. **Fernand Léger**, *Eléments Mécaniques* (1919).
Oil on canvas, 92 x 73
Dated and signed on the right bottom corner: F. LEGER 19

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19. **Georges Braque**, *La Patience* (1942).
 Oil on canvas, 145 x 113 cm
 Signed "G. BRAQUE" on the left bottom corner.
20. **Joan Miró**, *Paysage (La Sauterelle)* (1942).
 Oil on canvas, 114 x 146 cm
 Dated on the left bottom corner: 1926
 The letters of the signature "J-O-A-n-M-I-r-o" are dispersed on the canvas and starts from its synthesis.
21. **Wassily Kandinsky**, *Beide gestreift* (1932).
 Oil and gouache on cardboard, 80 x 70 cm.
 Signature: Monogram of the artist in a triangular diagram.
 Dated: left bottom corner K32
22. **Paul Klee**, *Dynamik eines Kopfes* (1934).
 Oil on oiled cotton fabric, 65 x 50 cm
 Dating and signature on the back of the canvas: 1934 Klee
23. **Max Ernst**, *Pendant que la Terre dort* (1956).
 Oil on canvas, 92 x 116 cm
 Dating and signature: right bottom Corner: Max Ernst 1956
24. **Alberto Giacometti**, (1956).
 Bronze 0/6, Height: 111 cm, Founder Susse
 Signed and numbered on the side of the base (on the back on the right) Alberto Giacometti, 0/6
25. **Alberto Giacometti**, *Portrait de Yanaihara* (1960).
 Oil on canvas, 92 x 73 cm
 Signature and dating on the right bottom corner: Alberto Giacometti, 1960
27. **Francis Bacon**, *Three Studies for Self Portrait*, (1972).
 Oils on canvas, 35,5 x 30,5 cm
 Signature and dating on the back of each panel.
28. **Jackson Pollock**, *Number 13*, (1950).
 Oil on "Pavatex", 56,5 x 56,5 cm
 Dating and signature on the right bottom corner, 50J Pollock
29. **Balthus**, *Paysage de Montecalvello* (1979).
 130 x 162 cm.
30. **El Greco**, *La Santa Faz* (1580).

Proof: Exhibits 1, 4, 5 and witnesses.

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24. Neither were listed in the inventory settled on July 20th, 2001 by the "Office de Paix du Cercle de Lausanne" the other following objects of art:

1. **Balthus**, *Jeune fille levant les bras*.
Drawing 49,5 x 34 cm without frame
2. **Fernando Botero**, *Sunflowers*.
Pencil on Japanese paper, 65 x 49 cm without frame
3. **Fernando Botero**, *Nature Morte* (1980).
Red chalk ("sanguine") drawing on Japanese paper, 49 x 65 cm, without frame
4. **Fritz Hundertwasser**, *99 têtes* (1952).
Oil on panel, 80 x 275 cm
5. **Fritz Hundertwasser**, *Crucifix*.
Oil on panel, 85 x 73, with frame
6. Nicholas Krushenick, *Rock Soup* (1971).
Screen print 2/380, 38,5 x 30,5 cm
7. **K.R.H Sonderborg**, (1977).
Original lithography 2/380, 55 x 39 cm
8. Vieira da Silva, *Les piétons de noël*.
Lithography, 40 x 33,5 cm, with frame.
9. **George Braque**, *Verre et pichet*.
Lithography, 37 x 28,5 cm
10. **Jean Planque**, watercolor, signed for M. Goulandris.
51,5 x 38 cm, glass framing
11. **Marc Tobey**.
Engraving 10/200, with dedication: A M and Mme PBG (made in August 1972), 36,4 x 47,5, with frame.
12. **B. Knaus**, *Portrait de M et Mme BPG* (1976).
Pencil drawing, 121 x 90,5 cm
13. **Unknown artist**, *Pot avec fleurs*.
Colored engraving, print 130/150 95 x 75,5 cm
14. **Ariane Laroux**, *Verrières*.
Drawing 1976, 50 x 64,5 cm.
15. **Ariane Laroux**, *Ouverture*.
Drawing 1976, 64,5 x 50 cm

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16. Riley Von Bridget.
Original serigraphy, 1975 66 x 38 cm
17. **L. Goulandris**, untitled.
Oil on canvas, 66 x 56 cm
18. **L. Goulandris**, untitled.
Oil on canvas, 78,5 cm x 97,5 cm
19. **Maurice de Vlaminck**, *Nature Morte*.
Oil on canvas, 80 x 92,5 cm
20. **Bernard Lorjou**.
Oil on canvas, 73 x 83 cm, with frame
21. Three Indian illuminations (39,5 x 29 cm with frame, 39,5 x 29, with frame and 41 x 26 cm with frame).
22. 14 Japanese prints (woman), with frame.
23. One print with a flower motif (48 x 28 cm, with frame).
24. 23 prints with a bird motif (41 x 34 cm, with frame).
25. 21 Mishima prints (48,5 x 34 cm, with frame).
26. One Kusatsu print (first print?) (48,5 x 33,5 cm, with frame)
27. **Hokusai**.
28 framed Japanese prints (49,5 x 37,5 cm, with frame).
28. **Mikhael Tombros**.
Wood sculpture.
29. **Mikhael Tombros**.
Bronze sculpture.
30. Sculpture made on the basis of stone with a figure of Pegasus.
31. Sculpture made of terra cotta representing a character playing the flute.
32. **Barbara Hepworth**.
Sculpture made of white marble posed on a plinth (78 x 58 x 45 cm).
33. Sculpture made of wood with a black plinth (height including the plinth 28 cm).
34. **Mikhael Tombros**, *Les deux soeurs*.

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Sculpture made of white marble (34 x 20 x 63 cm including the plinth).

35. Small sculpture with a shape of a Mirotaج head on a black plinth (height = 21 cm including the plinth).
36. Small sculpture made of bronze from Gaiatis. (8,5 x 8 cm).
37. **Sethko, Le Chat** (68 x 98 cm).
38. Work of art composed of two objects made of ivory (with a shape of teeth) fixed on a green velvet panel.
39. 18 Japanese prints (the Lausanne exhibition) (38 x 49,5 cm).
40. 3 Japanese prints (61 x 31 cm).
41. 1 Japanese print (63 x 28 cm)
42. **Max Bill** (1979). Screen print 380/2 (23 x 33 cm).
43. **Joseph Alberts** (1972). Screen print 380/2.
44. **A. Nomikos**, *Portrait d'Elise B. Goulandris* (1956). 87 x 14 cm, with frame.
45. **A. Nomikos**, *Portrait de Chryssi Goulandris* (1956). 75 x 63 cm, with frame.
46. **C. Lebreton**, *Portrait d'Elise B. Goulandris*. Oil on canvas, 87 x 103 cm, with frame.
47. **Jean-François Millet**. Engraving, 50 x 43 cm.

Proof: Exhibits 1, 4, 5 and witnesses.

25. The securities of the Company BLUE HORIZONS COPORATION whose registered office is in Liberia had belonged to the petitioner's late husband until he deceased.

Proof: The expert's appraisal.

26. They belonged to the Petitioner at her decease.

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Proof: The expert's appraisal.

27. The works of art and objects of art quoted on n° 23 and 24 belonged all to Mrs. Elise GOULANDRIS at her decease.

Proof: Witnesses.

28. The works of art (sculptures and paintings) mentioned on n° 23 furnished the cottage, in the Bernese Oberland, owned by Mrs. Elise GOULANDRIS.

Proof: Witnesses.

29. The objects of art mentioned at n° 24 furnished the flats Mrs. Elise GOULANDRIS had the enjoyment in Lausanne and in Paris

Proof: Witnesses.

30. The deceased, Mrs. Elise GOULANDRIS, was at her decease owner of the possessions mentioned at n° 23 and 24.

Proof: Assessment.

31. The executor has constituted batches so as to attribute them to the petitioner and to her co legatees other movable properties furnishing Mrs. Elise GOULANDRIS's flats in Lausanne and in Paris.

Proof: Witnesses.

32. The executor has until now held back these constituted batches to be delivered to the petitioner.

Proof: Witnesses.

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CONCLUSIONS

Based on the previous elements, the petitioner concludes, with costs and expenses, to what the Civil Court of the Cantonal Tribunal of the Canton of Vaud may, by judgment:

- I- Acknowledge that all the possessions included in late Mrs. Elise GOULANDRIS's inheritance which are not immovable are bequeathed and must be delivered to late Mrs. Elise GOULANDRIS's nieces amongst whom the Petitioner, except the antiquarian objects i.e. objects dating from the Greco-roman period.
- II- Condemn the Foundation Elise GOULANDRIS to deliver to the Petitioner the batches equivalent to one sixth of the movable properties from late Mrs. Elise GOULANDRIS's flats in Lausanne and in Paris, as those batches were constituted.
- III- Condemn the Foundation Elise GOULANDRIS to deliver to Mrs. Evanthe KARADONTIS, to Mrs. Elise KARADONTIS, Mr Robert KARADONTIS and Mr Edouard KARADONTIS as well as to Mrs. Evanthe VEROOUTIS and to Aspasia ZAIMIS the following movable properties:
 - the securities which, at Mrs. Elise GOULANDRIS's decease were in a "dossier de titres nominatif" (i.e. named account of securities) n° 0243-GO 550405 at UBS SA bank or its price of an eventual sale or reuse;
 - the securities which, at Mrs. Elise GOULANDRIS's decease were in a "dossier de titres nominatif" (i.e. named account of securities) n° 694328960851 at Barclays Bank in Paris or its price of an eventual sale or reuse;
 - 1 275 bearer shares of the company RHEA SA, Fribourg, of a face value de CHF 1 000.
 - The following works and objects of art:
 1. **Edgar Degas**, *Cheval a l'abreuvoir* (1866/1868).
Bronze (with dark brown patina), 13j 17 x 23 x 13 cm
 2. **Edgar Degas**, *Petite danseuse de quatorze ans* (1880/1881).
Bronze cire perdue, A-N 302400, 99 cm
 3. **Paul Cézanne**, *La Campagne d'Auvers sur Oise* (1881/1882).
Oil on canvas, 1881/1882 92,5 x 7,5 cm
 4. **Paul Cézanne**, *Portrait de l'artiste regardant par-dessus l'épaule* (1883/1884).
Oil on canvas, 85 x 85 cm

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5. **Paul Cézanne**, *L'église de Montigny sur Loing* (1898).
Watercolor and pencil on paper, 44,5 x 32,4 cm
6. **Auguste Rodin**, *L'éternel printemps* (1884).
Bronze (with brown patina), 66 x 49 x 5 x 42 cm
Signed Rodin, Barbedienne Fondeur (number of foundry 55592)
7. **Claude Monet**, *Cathédrale de Rouen le matin (dominante rose)* (1894).
Oil on canvas, 100 x 65 cm
Signed and dated "Claude Monet 94", left bottom corner.
8. **Paul Gauguin**, *Hina* (1892/1893)
Bronze 1/6, 37 cm. (Number on the base 1/6), (C. Valsuani, cire perdue)
9. **Paul Gauguin**, *Nature morte aux pamplemousses. (Nature morte aux pommes et aux fleurs)* (1901/1902).
Oil on canvas, 66 x 76 cm
Signature P Gauguin (left bottom corner).
10. **Vincent van Gogh**, *Nature Morte Cafetièrre* (1888).
Oil on canvas, 65 x 81 cm
Signature left top corner: Vincent.
11. **Vincent van Gogh**, *Zinnias* (1888).
Oil on canvas, 64 x 49,5 cm
12. **Vincent van Gogh**, *Les Alyscamps* (1888).
Oil on canvas, 93 x 72 cm ,
13. **Vincent van Gogh**, *La Cueillette des olives* (1889).
Oil on canvas, 73 x 92,7 cm
14. **Henri de Toulouse Lautrec**, *Femme dans le jardin de Monsieur Forest* (1891).
Oil on canvas, 60,5 x 54
Signature: T-Lautrec, left bottom corner.
15. **Pierre Bonnard**, *La sortie de la Baignoire* (1926-1930).
Oil on canvas, 129 x 123 cm
Signature on the left top corner : Bonnard
16. **Pablo Picasso**, *Jeune homme au bouquet* (1905).
Oil on canvas, 64 x 54 cm
Signature: Picasso 1904
17. **Pablo Picasso**, *Femmes nues aux bras levés* (1907).
Oil on canvas, 150 x 100

*TRANSLATION of the complaint for the declaration of rights and of delivery of legacy 13
filed by Mrs Aspasia Zaimis*

Signature on the left top corner: Picasso

18. **Fernand Léger**, *Eléments Mécaniques* (1919).
Oil on canvas, 92 x 73
Dated and signed on the right bottom corner: F. LEGER 19
19. **Georges Braque**, *La Patience* (1942).
Oil on canvas, 145 x 113 cm
Signed "G. BRAQUE" on the left bottom corner.
20. **Joan Miró**, *Paysage (La Sauterelle)* (1942).
Oil on canvas, 114 x 146 cm
Dated on the left bottom corner: 1926
The letters of the signature "J-O-A-n-M-l-r-o" are dispersed on the canvas and starts from its synthesis.
21. **Wassily Kandinsky**, *Beide gestreift* (1932).
Oil and gouache on cardboard, 80 x 70 cm.
Signature: Monogram of the artist in a triangular diagram.
Dated: left bottom corner K32
22. **Paul Klee**, *Dynamik eines Kopfes* (1934).
Oil on oiled cotton fabric, 65 x 50 cm
Dating and signature on the back of the canvas: 1934 Klee
23. **Max Ernst**, *Pendant que la Terre dort* (1956).
Oil on canvas, 92 x 116 cm
Dating and signature: right bottom Corner: Max Ernst 1956
24. **Alberto Giacometti**, (1956).
Bronze 0/6, Height: 111 cm, Founder Susse
Signed and numbered on the side of the base (on the back on the right) Alberto Giacometti, 0/6
25. **Alberto Giacometti**, *Portrait de Yanaihara* (1960).
Oil on canvas, 92 x 73 cm
Signature and dating on the right bottom corner: Alberto Giacometti, 1960
27. **Francis Bacon**, *Three Studies for Self Portrait*, (1972).
Oils on canvas, 35,5 x 30,5 cm
Signature and dating on the back of each panel.
28. **Jackson Pollock**, *Number 13*, (1950).
Oil on "Pavatex", 56,5 x 56, cm
Dating and signature on the right bottom corner, 50J Pollock
29. **Balthus**, *Paysage de Montecalvello* (1979).
130 x 162 cm.

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filed by Mrs Aspasia Zaimis*

30. **El Greco**, *La Santa Faz* (1580).

- The following works and objects of art which furnished the flats in Lausanne and in Paris:

1. **Balthus**, *Jeune fille levant les bras*.
Drawing 49,5 x 34 cm without frame
2. **Fernando Botero**, *Sunflowers*.
Pencil on Japanese paper, 65 x 49 cm without frame
3. **Fernando Botero**, *Nature Morte* (1980).
Red chalk ("sanguine") drawing on Japanese paper, 49 x 65 cm, without frame
4. **Fritz Hundertwasser**, *99 têtes* (1952).
Oil on panel, 80 x 275 cm
5. **Fritz Hundertwasser**, *Crucifix*.
Oil on panel, 85 x 73, with frame
6. **Nicholas Krushenick**, *Rock Soup* (1971).
Screen print 2/380, 38,5 x 30,5 cm
7. **K.R.H Sonderborg**, (1977).
Original lithography 2/380, 55 x 39 cm
8. **Vieira da Silva**, *Les piétons de noël*.
Lithography, 40 x 33,5 cm, with frame.
9. **George Braque**, *Verre et pichet*.
Lithography, 37 x 28,5 cm
10. **Jean Planque**, watercolor, signed for M. Goulandris.
51,5 x 38 cm, glass framing
11. **Marc Tobbey**.
Engraving 10/200, with dedication: A M and Mme PBG (made in August 1972), 36,4 x 47,5, with frame.
12. **B. Knaus**, *Portrait de M et Mme BPG* (1976).
Pencil drawing, 121 x 90,5 cm
13. **Unknown artist**, *Pot avec fleurs*.
Colored engraving, print 130/150 95 x 75,5 cm
14. **Ariane Laroux**, *Verrières*.
Drawing 1976, 50 x 64,5 cm.
15. **Ariane Laroux**, *Ouverture*.

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filed by Mrs Aspasia Zaimis*

Drawing 1976, 64,5 x 50 cm

16. Riley Von Bridget.
Original serigraphy, 1975 66 x 38 cm
17. L. Goulandris, untitled.
Oil on canvas, 66 x 56 cm
18. L. Goulandris, untitled.
Oil on canvas, 78,5 cm x 97,5 cm
19. Maurice de Vlaminck, *Nature Morte*.
Oil on canvas, 80 x 92,5 cm
20. Bernard Lorjou.
Oil on canvas, 73 x 83 cm, with frame
21. Three Indian illuminations (39,5 x 29 cm with frame, 39,5 x 29, with frame and 41 x 26 cm with frame).
22. 14 Japanese prints (woman), with frame.
23. One print with a flower motif (48 x 28 cm, with frame).
24. 23 prints with a bird motif (41 x 34 cm, with frame).
25. 21 Mishima prints (48,5 x 34 cm, with frame).
26. One Kusatsu print (first print?) (48,5 x 33,5 cm, with frame)
27. Hokusai.
28 framed Japanese prints (49,5 x 37,5 cm, with frame).
28. Mikhael Tombros.
Wood sculpture.
29. Mikhael Tombros.
Bronze sculpture.
30. Sculpture made on the basis of stone with a figure of Pegasus.
31. Sculpture made of terra cotta representing a character playing the flute.
32. Barbara Hepworth.
Sculpture made of white marble posed on a plinth (78 x 58 x 45 cm).
33. Sculpture made of wood with a black plinth (height including the plinth 28 cm).

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filed by Mrs Aspasia Zaimis*

34. **Mikhael Tombros**, *Les deux soeurs*.
Sculpture made of white marble (34 x 20 x 63 cm including the plinth).
35. Small sculpture with a shape of a Mirotaج head on a black plinth (height = 21 cm including the plinth).
36. Small sculpture made of bronze from Gaiatis. (8,5 x 8 cm).
37. **Sethko**, *Le Chat* (68 x 98 cm).
38. Work of art composed of two objects made of ivory (with a shape of teeth) fixed on a green velvet panel.
39. 18 Japanese prints (the Lausanne exhibition) (38 x 49,5 cm).
40. 3 Japanese prints (61 x 31 cm).
41. 1 Japanese print (63 x 28 cm)
42. **Max Bill** (1979).
Screen print 380/2 (23 x 33 cm).
43. **Joseph Alberts** (1972).
Screen print 380/2.
44. **A. Nomikos**, *Portrait d'Elise B. Goulandris* (1956). 87 x 14 cm, with frame.
45. **A. Nomikos**, *Portrait de Chryssi Goulandris* (1956). 75 x 63 cm, with frame.
46. **C. Lebreton**, *Portrait d'Elise B. Goulandris*. Oil on canvas, 87 x 103 cm, with frame.
47. **Jean-François Millet**. Engraving, 50 x 43 cm.

And all the movable properties owned by late Mrs. Elise GOULANDRIS at the moment of her decease and were not antiquarian objects of value that are suitable for a museum nor possessions included in batches of movable properties in Lausanne or Paris to be delivered to legatees.

IV- Declare the judgment opposable to the executor of the will appointed by Mrs. Elise GOULANDRIS

*TRANSLATION of the complaint for the declaration of rights and of delivery of legacy 17
filed by Mrs Aspasia Zaimis*

Lausanne, February 4th, 2005.

The Petitioner's Attorney
Christian Fischer, Esq.

Add. One page of exhibits in accordance with the list

*TRANSLATION of the complaint for the declaration of rights and of delivery of legacy 18
filed by Mrs Aspasia Zaimis*

ZAMIS Aspasia v. Foundation Elise GOULANDRIS and others

List of exhibits n° 1

**Exhibits communicated by Mrs. Aspasia ZAIMIS with her request to the Civil Court of
the Cantonal Tribunal of the Canton of Vaud**

1.	Para. 1, 2, 3, 11, 12, 19, 21, 23, 24	Inventory dated July 20 th , 2001 by the Office de Paix du Cercle de Lausanne
2.	Para. 1, 4, 5, 6, 8, 9, 17	Copy of Mrs. Elise GOULANDRIS's will written, dated and signed by her with its translation and the letter from the Office de Paix du Cercle de Lausanne
3.	Para. 13	Extract from Internet of the register of Commerce of Fribourg concerning Rhea SA.
4.	Para. 16, 23, 24	Letter from the lawyer Verrey to the Attorney Monfrini dated May 3 rd , 2004.
5.	Para. 23, 24	Copy of the letter from the Attorney Monfrini to the Lawyer Verrey dated March 23 rd , 2004.

Lausanne, February 4th, 2005

The Petitioner's Attorney
Christian Fischer, Esq.



CANTON DE VAUD
TRIBUNAL CANTONAL

Palais de justice de l'Hermitage
Route du Signal 8
1014 Lausanne

Cour civile

ATTESTATION

Le greffier soussigné déclare que, par demande datée du 4 février 2005, **Aspasia ZAIMIS**, née Veroutis, domiciliée à Athènes (Grèce), dont le conseil est l'avocat Christian Fischer, à Lausanne, a ouvert action devant la Cour civile contre **La Fondation Elise GOULANDRIS**, dont le siège est à Athènes (Grèce), et dont le conseil est l'avocat Jean-Christophe Diserens, à Lausanne, et contre **Kyriakos KOUTSAMALLIS**, domicilié à Athènes (Grèce). Elle a conclu, "avec suite de frais et dépens, à ce qu'il plaise à la Cour civile du Tribunal Cantonal, par jugement :

- I. Constater que tous les biens rentrant dans la succession de feu Mme Elise GOULANDRIS qui ne sont pas de nature immobilière sont légués et doivent être délivrés aux nièces de feu Mme Elise GOULANDRIS, dont la demanderesse, à l'exception des objets d'art antiques, savoir remontant à l'époque gréco-romaine;
- II. Condamner la Fondation Elise GOULANDRIS à délivrer à la demanderesse les lots correspondant au sixième des biens mobiliers provenant des appartements de Lausanne et de Paris de feu Mme Elise GOULANDRIS, tels qu'ils ont été constitués;

III. Condamner la Fondation Elise GOULANDRIS à délivrer à Mme Evanthe KARADONTIS, à Mme Elise KARADONTIS, M. Robert KARADONTIS et M. Edouard KARADONTIS, ainsi qu'à Mme Evanthe VEROUTIS et Mme Aspasia ZAIMIS, les biens mobiliers suivants :

- Les titres qui, au décès de Mme Elise GOULANDRIS, se trouvaient sous dossier nominatif N° 0243-GO 550 405, auprès d'UBS SA, soit le produit de leur éventuelle vente ou éventuel remplacement;
- Les titres qui, au décès de Mme Elise GOULANDRIS, se trouvaient sous dossier titres N°69432890851, auprès de Barclays Bank à Paris, soit le produit de leur éventuelle vente ou éventuel remplacement;
- 1'275 actions au porteur de la société RHEA SA, Fribourg, d'une valeur nominale de CHF 1'000.- ;
- les titres de la société BLUE HORIZONS CORPORATION, Libéria ;

les œuvres d'art et objets d'art suivants:

1. **Edgar Degas**, *Chéval à l'abreuvoir* (1866/1868).
Bronze (patine marron foncé), 13,17x23x13 cm.
2. **Edgar Degas**, *Petite danseuse de quatorze ans* (1880/1881).
Bronze, Cire perdue A-N 302400, 99 cm.
3. **Paul Cézanne**, *La Campagne d'Auvers sur Oise* (1881/1882).
Huile sur toile, 1881/1882 92,5 x 73,5 cm.
4. **Paul Cézanne**, *Portrait de l'artiste regardant par dessus l'épaule*. (1883 / 1884).
Huile sur toile, 85 x 85 cm.
5. **Paul Cézanne**, *L'église de Montigny sur Loing* (1898).
Aquarelle et crayon sur papier, 44,5 x 32,4 cm.
6. **Auguste Rodin**, *L'éternel printemps* (1884).
Bronze (patine Marron), 66 x 49x5 x 42 cm
Signé Rodin, fondeur Barbedienne (numéro fonderie 55592).

7. **Claude Monet**, *Cathédrale de Rouen le matin (dominante Rose)* (1894).
Huile sur toile, 100 x 65 cm
Signé et daté : « Claude Monet 94 », coin inférieur gauche.
8. **Paul Gauguin**, *Hina* (1892/ 1893).
Bronze 1/6, 37 cm (Numéro sur la base 1/6), (C. Valsuani, cire perdue).
9. **Paul Gauguin**, *Nature morte aux pamplemousses, (Nature morte aux pommes et aux fleurs)* (1901 / 1902).
Huile sur toile 66 x 76 cm
Signature P Gauguin (coin inférieur gauche).
10. **Vincent van Gogh**, *Nature Morte Cafeti  re* (1888).
Huile sur toile 65 x 81 cm
Signature Coin supérieur gauche : Vincent.
11. **Vincent van Gogh**, *Zinnias* (1888).
Huile sur toile, 64 x 49,5 cm.
12. **Vincent van Gogh**, *Les Alyscamps* (1888).
Huile sur toile, 93 x 72 cm.
13. **Vincent van Gogh**, *La cueillette des olives* (1889).
Huile sur toile 73 x 92,7 cm.
14. **Henri de Toulouse Lautrec**, *Femme dans le jardin de Monsieur Forest* (1891).
Huile sur toile, 60,5 x 54
Signature : T-Lautrec, coin inférieur gauche.
15. **Pierre Bonnard**, *La sortie de la Baignoire* (1926 - 1930).
Huile sur toile, 129 x 123
Signature dans le coin supérieur gauche : Bonnard.
16. **Pablo Picasso**, *Jeune homme au bouquet* (1905).
Huile sur toile, 64 x 54 cm
Signature : Picasso 1904
17. **Pablo Picasso**, *Femmes nues aux bras lev  s* (1907).
Huile sur toile, 150 x 100
Signature coin supérieur gauche : Picasso.
18. **Fernand L  ger**, *El  ments M  caniques* (1919).
Huile sur toile, 92 x 73
Date et signe dans le coin inférieur droit : F. LEGER 19.
19. **Georges Braque**, *La Patience* (1942).
Huile sur toile, 145 x 113 cm
Sign  e « G BRAQUE » dans le coin inférieur gauche.

20. **Joan Miró, Paysage (La Sauterelle)** (1942).
Huile sur toile, 114 x 146 cm
Datée dans le coin inférieur gauche : 1926
Les lettres de la signature « J-O-A-n-M-I-r-o » sont dispersées dans l'œuvre et sont parties de sa synthèse.
21. **Wassily Kandinsky, Beide gestreift** (1932).
Huile et gouaches sur carton, 80 x 70 cm
Signature : Monogramme de l'artiste en schéma triangulaire.
Datée : angle inférieur gauche K32.
22. **Paul Klee, Dynamik eines Kopfes** (1934).
Huile sur toile en coton préparée à l'huile, 65 x 50 cm.
Datation et signature sur l'envers de l'œuvre : 1934 Klee.
23. **Max Ernst, Pendant que la terre dort** (1956).
Huile sur toile, 92 x 116 cm.
Datation et signature : Coin inférieur droit : Max Ernst 1956.
24. **Alberto Giacometti** (1956).
Bronze 0/6, 111 cm Fondeur Susse.
Signature et numérotation sur le côté de la base (arrière droit) Alberto Giacometti, 0/6.
25. **Alberto Giacometti, Portrait de Yanaihara** (1960).
Huile sur toile, 92 x 73 cm.
Signature et datation dans le coin inférieur droit : Alberto Giacometti, 1960.
27. **Francis Bacon, Three studies for self portrait** (1972).
Huiles sur toile, 35,5 x 30,5 cm
signature et datation au dos de chacune.
28. **Jason Pollock, Number 13** (1950).
Huile sur Pavatex, 56,5 x 56,5 cm
Datation et signature au coin inférieur droit, 50J Pollock.
29. **Balthus, Paysage de Montecalvello** (1979).
130 x 162 cm
30. **El Greco, La Santa Faz** (1580).

- les œuvres d'art et objets d'art suivants, qui décorent les appartements de Lausanne et de Paris :

1. **Balthus, Jeune fille levant les bras.**
Dessin 49,5 x 34 cm sans cadre
2. **Fernando Botero, Sunflowers.**
Crayon sur papier Japon 65 x 49 cm sans cadre.

3. **Fernando Botero**, *Nature morte* (1980).
Sanguine sur papier Japon 49 x 65 cm, sans cadre.
4. **Fritz Hundertwasser**, *99 têtes* (1952).
Huile sur panneau 80 x 275 cm.
5. **Fritz Hundertwasser**, *Crucifix*.
Huile sur panneau 85 x 73 avec cadre.
6. **Nicholas Krushenick**, *Rock Soup* (1971).
Sérigraphie 2/380, 38,5 x 30,5cm.
7. **K.R.H Sonderborg**, (1977).
Lithographie originale 2/380, 55 x 39 cm.
8. **Vleira da Silva**, *Les piétons de noël*.
Lithographie, 40 x 33,5cm avec cadre.
9. **George Braque**, *Verre et Pichet*.
Lithographie, 37 x 28,5 cm.
10. **Jean Planque**, aquarelle dédicacée à M. Goulandris.
51,5 x 38 dans verre.
11. **Marc Tobbey**.
Gravure 10 /200 Avec dédicace : « A M et Mme PBG
(faite en août 1972) 36,4 x 47,5 avec cadre.
12. **B. Knaus**, *Portrait de M et Mme BPG* (1976).
Dessin crayon, 121 x 90,5cm.
13. **Inconnu**, *Pot avec fleurs*.
Gravure en couleur, tirage 130/150 95 x 75,5cm.
14. **Ariane Laroux**, *Verrières*.
Dessin 1976, 50 x 64,5cm.
15. **Ariane Laroux**, *Ouverture*.
Dessin 1976, 64,5 x 50cm.
16. **Riley Von Bridget**
Sérigraphie originale, 1975 66 x 38 cm.
17. **L. Goulandris**, sans Titre.
Huile sur toile 66 x 56 cm
18. **L. Goulandris**, sans titre.
Huile sur toile 78,5 cm x 97,5cm.

19. **Maurice de Vlaminck, Nature morte.**
Huile sur toile, 80 x 92,5cm.
20. **Bernard Lorjou**
Huile sur toile, 73 x 83 cm, avec cadre.
21. Trois enluminures indiennes (39.5 x 29cm avec cadre, 39.5 x 29 avec cadre et 41 x 26cm avec cadre).
22. 14 Estampes japonaises (femme) avec cadre.
23. une estampe motif fleurs (48 x 28 cm avec cadre).
24. 23 estampes motif oiseaux (41 x 34 cm avec cadre).
25. 21 estampes Mishima (48.5 x 34cm avec cadre).
26. Une estampe Kusatsu (Premier tirage ?) (48.5 x 33.5 cm avec cadre).
27. **Hokusai**
28 estampes japonaises encadrées (49.5 x 37.5 cm avec cadre).
28. **Mikhael Tombros**
Sculpture en bois.
29. **Mikhael Tombros**
Sculpture en bronze.
30. Sculpture sur base de pierre avec figure de Pégas.
31. Sculpture en terre cuite de personnage jouant de la flûte.
32. **Barbara Hepworth**
Sculpture en marbre blanc posée sur socle (78 x 58 x 46 cm).
33. Sculpture en bois avec socle noir (hauteur avec socle 28cm).
34. **Mikhael Tombros, Les deux soeurs.**
Sculpture en marbre blanc (34 x 20 x 63 cm avec socle).
35. Petite sculpture en forme de tête Mitoraj sur socle noir.
(Hauteur = 21 cm avec socle).
36. Petite sculpture en bronze de Gaiatis (8.5 x 8 cm).
37. **Sethko, Le Chat**
(68 x 98cm)
38. Oeuvre composée de deux objets en ivoire (forme de dents) montés sur un panneau en velours vert.
39. 18 estampes japonaises (Salon Lausanne) (38 x 49.5cm).

- 40. 3 estampes japonaises (61 x 31cm).
- 41. 1 estampe japonaise (63 x 28 cm).
- 42. Max Bill (1979)
Sérigraphie 380/2 (23 x 33 cm).
- 43. Joseph Albers (1972)
Sérigraphie 380/2.
- 44. A. Nomikos, *Portrait d'Elise B. Goulandris* (1956)
87 x 14 avec cadre.
- 45. A. Nomikos, *Portrait de Chryssi Goulandris* (1956)
75 x 63cm avec cadre
- 46. C. Lebreton, *Portrait d'Elise B. Goulandris*
Huile sur toile, 87 x 103cm avec cadre.
- 47. Jean François Millet
gravure, 50 x 43cm.

- et tous autres biens mobiliers qui appartenaient à feu Mme Elise GOULANDRIS au moment de son décès et n'étaient pas des pièces antiques de valeur, propres à un musée, ni n'ont été compris dans les lots des biens de Lausanne et Paris destinés à être distribués aux légataires.

IV. Déclarer le jugement opposable à l'exécuteur testamentaire désigné par Mme Elise GOULANDRIS."

Le greffier du Tribunal cantonal :

C. B. 

Lausanne, le 19 août 2005

TRANSLATION of the certificate made by the clerk of the Cantonal Tribunal

1

(symbol) The Vaud Canton
Cantonal Tribunal

Law Court of the Hermitage
Route du Signal 8
1014 Lausanne

Civil Court

CERTIFICATE

The undersigned clerk states that, by a complaint dated February 4th, 2005, Aspasia ZAIMIS born VEROUTIS domiciled in Athens, Greece, and whose Attorney is Christian Fisher in Lausanne, has brought an action before the Civil Court against Foundation Elise GOULANDRIS whose registered office is in Athens (Greece) and whose Attorney is Jean-Christophe Discrens and against Mr. Kyriakos KOUTSOUMLIS whose official address is in Athens (Greece). She concluded "with costs and expenses, to what the Civil Court of the Cantonal Tribunal may, by judgment":

- I- Acknowledge that all the possessions included in late Mrs. Elise GOULANDRIS's inheritance which are not immovable are bequeathed and must be delivered to late Mrs. Elise GOULANDRIS's nieces amongst whom the Petitioner, except the antiquarian objects i.e. objects dating from the Greco-roman period.
- II- Condemn the Foundation Elise GOULANDRIS to deliver to the Petitioner the batches equivalent to one sixth of the movable properties from late Mrs. Elise GOULANDRIS's flats in Lausanne and in Paris, as those batches were constituted.
- III- Condemn the Foundation Elise GOULANDRIS to deliver to Mrs. Evanthe KARADONTIS, to Mrs. Elise KARADONTIS, Mr Robert KARADONTIS and Mr Edouard KARADONTIS as well as to Mrs. Evanthe VEROUTIS and to Aspasia ZAIMIS the following movable properties:
 - the securities which, at Mrs. Elise GOULANDRIS's decease were in a "dossier de titres nominatif" (i.e. named account of securities) n° 0243-GO 550405 at UBS SA bank or its price of an eventual sale or reuse;
 - the securities which, at Mrs. Elise GOULANDRIS's decease were in a "dossier de titres nominatif" (i.e. named account of securities) n° 694328960851 at Barclays Bank in Paris or its price of an eventual sale or reuse;
 - 1 275 bearer shares of the company RHEA SA, Fribourg, of a face value de CHF 1 000.

TRANSLATION of the certificate made by the clerk of the Cantonal Tribunal

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The following works and objects of art:

1. **Edgar Degas**, *Cheval à l'abreuvoir* (1866/1868).
Bronze (with dark brown patina), 13j 17 x 23 x 13 cm
2. Edgar Degas, *Petite danseuse de quatorze ans* (1880/1881).
Bronze cire perdue, A-N 302400, 99 cm
3. **Paul Cézanne**, *La Campagne d'Auvers sur Oise* (1881/1882).
Oil on canvas, 1881/1882 92,5 x 7,5 cm
4. Paul Cézanne, *Portrait de l'artiste regardant par-dessus l'épaule* (1883/1884).
Oil on canvas, 85 x 85 cm
5. Paul Cézanne, *L'église de Montigny sur Loing* (1898).
Watercolor and pencil on paper, 44,5 x 32,4 cm
6. **Auguste Rodin**, *L'éternel printemps* (1884).
Bronze (with brown patina), 66 x 49 x 5 x 42 cm
Signed Rodin, Barbedienne Fondeur (number of foundry 55592)
7. **Claude Monet**, *Cathédrale de Rouen le matin (dominante rose)* (1894).
Oil on canvas, 100 x 65 cm
Signed and dated "Claude Monet 94", left bottom corner.
8. **Paul Gauguin**, *Hina* (1892/1893)
Bronze 1/6, 37 cm. (Number on the base 1/6), (C. Valsuani, cire perdue)
9. **Paul Gauguin**, *Nature morte aux pamplemousses, (Nature morte aux pommes et aux fleurs)* (1901/1902).
Oil on canvas, 66 x 76 cm
Signature P Gauguin (left bottom corner).
10. **Vincent van Gogh**, *Nature Morte Cafetièrre* (1888).
Oil on canvas, 65 x 81 cm
Signature left top corner: Vincent.
11. **Vincent van Gogh**, *Zinnias* (1888).
Oil on canvas, 64 x 49,5 cm
12. **Vincent van Gogh**, *Les Alyscamps* (1888).
Oil on canvas, 93 x 72 cm ,
13. **Vincent van Gogh**, *La Cueillette des olives* (1889).

TRANSLATION of the certificate made by the clerk of the Cantonal Tribunal

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Oil on canvas, 73 x 92,7 cm

14. **Henri de Toulouse Lautrec**, *Femme dans le jardin de Monsieur Forest* (1891).
Oil on canvas, 60,5 x 54
Signature: T-Lautrec, left bottom corner.
15. **Pierre Bonnard**, *La sortie de la Baignoire* (1926-1930).
Oil on canvas, 129 x 123 cm
Signature on the left top corner : Bonnard
16. **Pablo Picasso**, *Jeune homme au bouquet* (1905).
Oil on canvas, 64 x 54 cm
Signature: Picasso 1904
17. **Pablo Picasso**, *Femmes nues aux bras levés* (1907).
Oil on canvas, 150 x 100
Signature on the left top corner: Picasso
18. **Fernand Léger**, *Éléments Mécaniques* (1919).
Oil on canvas, 92 x 73
Dated and signed on the right bottom corner: F. LEGER 19
19. **Georges Braque**, *La Patience* (1942).
Oil on canvas, 145 x 113 cm
Signed "G. BRAQUE" on the left bottom corner.
20. **Joan Miró**, *Paysage (La Sauterelle)* (1942).
Oil on canvas, 114 x 146 cm
Dated on the left bottom corner: 1926
The letters of the signature "J-O-A-n-M-I-r-o" are dispersed on the canvas and starts from its synthesis.
21. **Wassily Kandinsky**, *Beide gestreift* (1932).
Oil and gouache on cardboard, 80 x 70 cm.
Signature: Monogram of the artist in a triangular diagram.
Dated: left bottom corner K32
22. **Paul Klee**, *Dynamik eines Kopfes* (1934).
Oil on oiled cotton fabric, 65 x 50 cm
Dating and signature on the back of the canvas: 1934 Klee
23. **Max Ernst**, *Pendant que la Terre dort* (1956).
Oil on canvas, 92 x 116 cm
Dating and signature: right bottom Corner: Max Ernst 1956
24. **Alberto Giacometti**, (1956).
Bronze 0/6, Height: 111 cm, Founder Susse
Signed and numbered on the side of the base (on the back on the right) Alberto Giacometti, 0/6

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25. **Alberto Giacometti**, *Portrait de Yanaihara* (1960).
Oil on canvas, 92 x 73 cm
Signature and dating on the right bottom corner: Alberto Giacometti, 1960
27. **Francis Bacon**, *Three Studies for Self Portrait*, (1972).
Oils on canvas, 35,5 x 30,5 cm
Signature and dating on the back of each panel.
28. **Jackson Pollock**, *Number 13*, (1950).
Oil on "Pavatex", 56,5 x 56., cm
Dating and signature on the right bottom corner, 50J Pollock
29. **Balthus**, *Paysage de Montecalvello* (1979).
130 x 162 cm.
30. **El Greco**, *La Santa Faz* (1580).

The following works and objects of art which furnished the flats in Lausanne and in Paris:

1. **Balthus**, *Jeune fille levant les bras*.
Drawing 49,5 x 34 cm without frame
2. **Fernando Botero**, *Sunflowers*.
Pencil on Japanese paper, 65 x 49 cm without frame
3. **Fernando Botero**, *Nature Morte* (1980).
Red chalk ("sanguine") drawing on Japanese paper, 49 x 65 cm, without frame
4. **Fritz Hundertwasser**, *99 têtes* (1952).
Oil on panel, 80 x 275 cm
5. **Fritz Hundertwasser**, *Crucifix*.
Oil on panel, 85 x 73, with frame
6. **Nicholas Krushenick**, *Rock Soup* (1971).
Screen print 2/380, 38,5 x 30,5 cm
7. **K.R.H Sonderborg**, (1977).
Original lithography 2/380, 55 x 39 cm
8. **Vieira da Silva**, *Les piétons de noël*.
Lithography, 40 x 33,5 cm, with frame.
9. **George Braque**, *Verre et pichet*.
Lithography, 37 x 28,5 cm

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10. **Jean Planque**, watercolor, signed for M. Goulandris.
51,5 x 38 cm, glass framing
11. **Marc Tobbey**.
Engraving 10/200, with dedication: A M and Mme PBG (made in August 1972), 36,4 x 47,5, with frame.
12. **B. Knaus**, *Portrait de M et Mme BPG* (1976).
Pencil drawing, 121 x 90,5 cm
13. **Unknown artist**, *Pot avec fleurs*.
Colored engraving, print 130/150 95 x 75,5 cm
14. **Ariane Laroux**, *Verrières*.
Drawing 1976, 50 x 64,5 cm.
15. **Ariane Laroux**, *Ouverture*.
Drawing 1976, 64,5 x 50 cm
16. Riley Von Bridget.
Original scrigigraphy, 1975 66 x 38 cm
17. **L. Goulandris**, untitled.
Oil on canvas, 66 x 56 cm
18. **L. Goulandris**, untitled.
Oil on canvas, 78,5 cm x 97,5 cm
19. **Maurice de Vlaminck**, *Nature Morte*.
Oil on canvas, 80 x 92,5 cm
20. **Bernard Lorjou**.
Oil on canvas, 73 x 83 cm, with frame
21. Thrcie Indian illuminations (39,5 x 29 cm with frame, 39,5 x 29, with frame and 41 x 26 cm with frame).
22. 14 Japanese prints (woman), with frame.
23. One print with a flower motif (48 x 28 cm, with frame).
24. 23 prints with a bird motif (41 x 34 cm, with frame).
25. 21 Mishima prints (48,5 x 34 cm, with frame).
26. One Kusatsu print (first print?) (48,5 x 33,5 cm, with frame)
27. **Hokusai**.
28 framed Japanese prints (49,5 x 37,5 cm, with frame).

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28. **Mikhael Tombros.**
Wood sculpture.
29. **Mikhael Tombros.**
Bronze sculpture.
30. Sculpture made on the basis of stone with a figure of Pegasus.
31. Sculpture made of terra cotta representing a character playing the flute.
32. **Barbara Hepworth.**
Sculpture made of white marble posed on a plinth (78 x 58 x 45 cm).
33. Sculpture made of wood with a black plinth (height including the plinth 28 cm).
34. **Mikhael Tombros, *Les deux soeurs*.**
Sculpture made of white marble (34 x 20 x 63 cm including the plinth).
35. Small sculpture with a shape of a Mirotaf head on a black plinth (height = 21 cm including the plinth).
36. Small sculpture made of bronze from Gaiatis. (8,5 x 8 cm).
37. **Sethko, *Le Chat***
(68 x 98 cm).
38. Work of art composed of two objects made of ivory (with a shape of teeth) fixed on a green velvet panel.
39. 18 Japanese prints (the Lausanne exhibition) (38 x 49,5 cm).
40. 3 Japanese prints (61 x 31 cm).
41. 1 Japanese print (63 x 28 cm)
42. **Max Bill (1979).**
Screen print 380/2 (23 x 33 cm).
43. **Joseph Alberts (1972).**
Screen print 380/2.
44. **A. Nomikos, *Portrait d'Elise B. Goulandris* (1956).**
87 x 14 cm, with frame.

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45. **A. Nomikos**, *Portrait de Chryssi Goulandris* (1956).
75 x 63 cm, with frame.

46. **C. Lebreton**, *Portrait d'Elise B. Goulandris*.
Oil on canvas, 87 x 103 cm, with frame.

47. **Jean-François Millet**.
Engraving, 50 x 43 cm.

- And all the movable properties owned by late Mrs. Elise GOULANDRIS at the moment of her decease and were not antiquarian objects of value that are suitable for a museum nor possessions included in batches of movable properties in Lausanne or Paris to be delivered to legatees.

IV- Declare the judgment opposable to the executor of the will appointed by Mrs. Elise GOULANDRIS

The Clerk of the Cantonal Tribunal

(*seal of the Tribunal*)

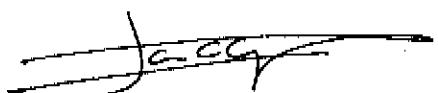
(*illegible signature*)

Lausanne, August, 19th, 2005

Certificate of Translation

I, the undersigned, certify that I have prepared the within translation of the "Certificate made by the clerk of the Cantonal Tribunal" (Attestation du greffier du Tribunal Cantonal) from the French into the English language, and that I read, write and speak the French language fluently.

Wednesday, September 28, 2005



Anne -Séverine JACQUOT

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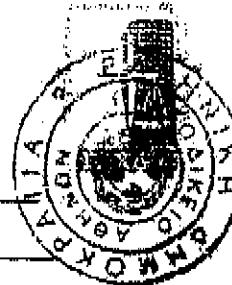
ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
ΠΡΩΤΟΔΙΚΕΙΟ ΑΘΗΝΩΝ
ΓΕΝΙΚΑ ΔΙΑΘΗΚΩΝ

Τόμος: 2325
Αριθμός: 102

Αριθμός 4044

Πρακτική Συνεδρίασης του Μονομελούς Πρωτοδικείου Αθηνών
Συνεδρίαση της 01/09/2000

Δικαστήριο



ΣΤΕΡΓΙΩΤΗ ΑΝΑΣΤΑΣΙΑ

Πρωτοδικής
(που ορίστηκε από τον
Προστάμνο των Υπηρεσιών του
Πρωτοδικείου Αθηνών)

ΜΙΧΟΣ ΙΩΑΝΝΗΣ

Γραμματέας

Αιτόν

(1) ΚΟΣΙΩΛΑΣ ΓΙΩΓΗ ΟΡΑΣ ΚΑΤΟΙΚΟΥ ΑΘΗΝΩΝ

Αντικείμενο: Δημοσίευσης της από

(1) της από 07/10/1997 ΙΔΙΟΓΡΑΦΗ Διαθήκη

τον/την διαδικτή/διαδιέταδος με όνομα ΓΟΥΛΑΝΔΡΗ ΕΛΙΖΑ συζ. ΒΑΣΙΛΕΙΟΥ (ΧΗΡΑ) του ήταν
κάτοικος ΛΩΣΑΝΝΗΣ ΕΛΒΕΤΙΑΣ και πέθανε στις 25/07/2000

ΕΚΘΕΣΗ ΠΡΑΚΤΙΚΩΝ

Κατά τη σημερινή δημόσια συνεδρίαση που έγινε στο ακροστήριο, ο Δικαστής δημοσίευσε την
καραπόνω διαθήκη, αφού σημείωσε και υπέγραψε, όπως ο νόμος ορίζει, κάνω σ'αυτή.
Η καραπόνω διαθήκη που είναι ολόκληρη γραμμένη με το χέρι τη σημετούσα στο ακόλουθο
φιλτρωτήγραφό της, όπως ακριβώς είναι κατά το κείμενο και τα εξωτερικά διλτώματα.

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H. scabrius var.

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4. A vəzvəyanca Եղիկ Ռովանդյան, սերմանական
տառապատճեն էնցիներ, որը ուժ է ունեցել ու գործում է այսօն:

1. Γενικό εγγροφό που αρχειώνται το Υπόβαθρο "Εγγύηση Τοπογραφίας", στην Επίδαμνο με την Ε.Ε.Κ., θεματικός αριθμός 973, στην 2 Ευρωπαϊκός 1997. Έτος Υπόβαθρος αύριο δια την αρχή της συνέχειας της αρχειώνται με την ίδια θεματική αριθμητική σειρά αριθμούς.

2. 'ba' διο Σταύρωμα εδώ μετα' αντίστροφα αντίστροφα εδώ
 Πάτρας Αποθανόντων 6 (12^ο και 38^ο έποχα), μεταξύ αυτών των
 μεταξύ των επιστολήσιμων θεούς αντίστροφα) εγγραφών των απεστόλων
 της Εκκλησίας Η. Καραβόνης, η οποία στέλνεται, ($\frac{1}{3}$ από απεστόλων)
 μεταξύ των αρχηγών της Ειαρδία Πατριών Καραβόνης ($\frac{1}{3}$ από
 απεστόλων) μεταξύ της Ειαρδία Αγριανής Βέροιας (από
 τους οποίους το $\frac{1}{3}$ από απεστόλων μεταξύ των θεούς). Τηρούμενη
 διεύθυνση για την Σταύρωση της ανάντης από την Επίσκοπον
 μεταξύ απεστόλων της Ειαρδίας Καραβόνης, την οποίαν απεστόλων
 αποτελεί την απόφοιτη μεταξύ των απεστόλων της απόφοιτης
 απόφοιτης της Ειαρδίας Καραβόνης, την οποίαν απεστόλων της απόφοιτης
 απόφοιτης της Ειαρδίας Καραβόνης.

3. To uniques pos son spesimenes omni die, Ptolej - Heron - est
Pro Ptoleym Athens, iuxtae scilicet eorum regione auctoritate
supradicti omni abegit pos bisseptem II. Herodotum, q' est

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2

Τεμπορούχος πως ($1/3$ της αύξησης) και' ως αντίτιμο πων, παντούς,
Πληρής Καρατόνιος ($1/3$ της αύξησης) και' ίσοστα και' τι απότι.
Αργεντίνης Λεπτόν ($\approx 1/3$ της αύξησης και' από δύο).

Tid is unige aitó iðsprezz sáhloðsinni til að fjað
völdum ferskumum Námsjárhálfánum Xabálmum sem afþreyðumur 22
Eruopeðar 1992 en Þær meðan hefur sáhloðið sín Eruopeðarpráði
"Íslensk Magnið Knýrðs - Þjórgj" með ópráðið Tíðið 6007
mín 30. Eruopeðar 1994. Þó sáhloðið aitó spottar með
sáhloðið sem spáði refiduna. Þó með spágvinnslum með
sáhloðið, ó inngengið míð dæðum með Kappellos korsvifunum
ða spottar sem spáðu þessi um ósinn umgrotum, meðan
mín við spáðum ósinni.

4. Ibañez na' unna' on' lipcionas on' sepeydon lew
ð Kepenius Kepenius on' ariayipdmu' deñ, ða' fexpion
on' exiles ðes ariayipmiz ña'ñiñes afies, ariayipmiz ja' fomus.
Añes' ða' sepeydon on' iñpuya on' ariayipmaz na' ña'ñiñ.

Ca' d'adforse a do' capi'joni oni' ristagni d'uficij per uan' ajużgħi-fiekk oni' b'andha Marużi kapetdawn (1/3) u oni 54% b'ċċedha kapetdawn, u' roj id-dejji u (1/3) u' sis' id-dejji u' b'andha iż-żejfha Bixxim (200 u 100 u 1/2 u' u' 50).

"H juraði vor Skarðs Þóði jönni að ór til hreyfins
krossfingrars en Þóði varðið en spors þeirr um 'Þóði'
spors að nýjanum ríkisfriðum sínus.

5. "Av" uadore ðeo's in æsylis sei' mæfle þurh, æfgy-
ðomur mi' alynor, eo' æfgyri þurh bissedur Kæstomu
i' mi' æmpleis þurh Liard'or Tharlyg' Kæstomu, mi' aly-
nor alynor mi' ðeas me' mi' æfgyri Tharlyg' Kæstomu, mi' 6

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27. *in regione et in dreyssus et hysius transversis et*
et in Norvegia etiam remansit, cum eti aegyptiorum etiam
etiam in propria etiam in egyptiorum etiam aegyptiorum
et aegyptiorum, uti in regione etiam et egyptiorum etiam
et aegyptiorum, vero statim etiam ad ipsorum.

Eni sifijo, sepe, oni abegyri juor Esleymar II. Kepedim
Lucille E. Kepedim symposium (By dor dei taliu oandewi)
ni sifor aiza sozjera ni prosu diej ji.

Its cognos' for jukc' Morsin Bas'jn a 84/85 Torgantyr
omn' Edm'ia zote iadupai u' p'ni tszczon ore' om
Edm'ia tsz iadupi zgjaz de tsz 80' Morsin p'ni om
Arijo.

6 *l'Europe n'a devenir que si je suis*
croisé pour moi-même à Paris, Avenue Foch 340

I'd like to express my thanks, sincerely yours
John J. Powers.

9/26/97 7 Amherst 1997

H. Seeliger

Людмила Гурченко

Exposition of the *prosopata* supra
Athena CEI, 2000

Aug 19 1968
O Basso

Q. *Geophyse*

My Will (Testament)

I, the undersigned Elise Goulandris, domiciled in Lausanne, Switzerland declare that I want, after my death, that my possessions should be disposed of in the following manner:

1. I appoint the Foundation named "Elise Goulandris", which was established under Official Gazette No 873 on 2 October 1977 as my general heir. To this Foundation will devolve every item of my property with respect to which nothing else is provided for herein below.

2. I bequeath the two apartments owned by me and situated at 6, Panou Aravandinou Street (1st and 3rd floors, together with the storerooms and the parking places pertaining thereto) to my brother Efstathios P. Karadontis or to his children, (1/3 ab indiviso) and to my nieces Evanthis Pantelis Karadontis (1/3 ab indiviso) and Aspasia and Evanthis Alexander Veroutis (jointly both of them 1/3 ab indiviso). For the avoidance of disputes concerning distribution, these immovables will be sold immediately a satisfactory consideration (price) is found in the opinion of my brother Efstathios Karadontis to whom I grant the authority to proceed even on his own with the sale of the immovables and with the distribution of the consideration to the co-legatees. If Efstathios Karadontis passes away or if he is unable to act such powers will devolve to co-legatee Evanthis Pantelis Karadontis.

3. My estate situated at position Petali- Pirati., Porto Rafti, Attica which is 17 stremmas approximately in area is bequeathed to my brother Efstathios P. Karadontis or to his successors (1/3 ab indiviso) and to my nieces Evanthis Pantelis Karadontis (1/3 ab indiviso) and Aspasia and Evanthis Alexander Veroutis (1/3 ab indiviso both of them).

With respect to such estate there is a distribution plan prepared by Rural Engineer Nicholas Chavakis, dated 22 September 1992, which has been deposited with Notary Public of Athens Maria Koutra-Flouri under Deed No 6007 and date 30 September 1994. This plan provides for a distribution in three portions. For the implementation of the distribution the executor of my will Kyriakos Koutsomallis will proceed with a drawing of lots among the three legatees, after inviting them to attend it.

4. Out of the items of movable property owned by me, Kyriakos Koutsomallis, who has already been mentioned, will separate whatever he considers to be antiquarian objects of value that are suitable for a museum. These objects will devolve to the foundation referred to herein above. The rest of them will devolve to my four nieces and, in particular, to Euanthia Pantelis Karadontis (1/3), to Elise Efstatios Karadontis and her brothers (1/3) and to Aspasia and Euanthia Alexander Veroutis (1/3 both of them jointly).

The distribution among them will be implemented by Kyriakos Kotsomallis who will form three portions and will proceed with the drawing of lots among the legatees.

5. If one of my nephews or nieces contests the judgement of my brother Efstatios Karadontis or of my niece Euanthia Pantelis Karadontis as regards the sale of the immovables situated at 6 Panou Aravandinou Street or the judgement of or the acts performed by Kyriakos Koutsomallis as regards the distribution of movables, the person who contested will lose his/her portion of the sequest to which the contestation pertained and such portion will devolve to the other co-legatees according to an analogous procedure.

To Loucille S. Karadontis, wife, widow of my brother Stephanos P.

3

Karadontis I bequeath (provided she has not married) the monthly amount of one thousand dollars during her life time.

If , finally, the Basil and Elise Goulandris Museum is not erected in Athens, then I want that any pieces of art exhibited in my Museum in Andros should never be exhibited in Athens.

6. I appoint Kyriakos Koutsomallis, domiciled in Paris, 40, Avenue Foch as executor of my will.

7. By virtue of my present will (testament) I revoke any previous one.

Gstaad 7 October 1997

The testator

(Signed)

Elise Goulandris

Certificate of Translation

I, the undersigned, certify that I have reviewed the within translation of the will and that the translation is a true and correct translation of the will. I also certify that I read, write and speak the Greek and English languages fluently.

Athens, September 29, 2005

Panayotis Zaimis

The Art of Paul Gauguin

Richard Brettell Françoise Cachin Claire Frèches-Thory Charles E. Stuckey
with assistance from Peter Zegers

National Gallery of Art, Washington
The Art Institute of Chicago

This exhibition is made possible by AT&T

An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.

Exhibition dates:

National Gallery of Art, Washington
1 May - 31 July 1988

The Art Institute of Chicago
17 September - 11 December 1988

Grand Palais, Paris
10 January - 20 April 1989

Second printing

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mango in his Tahitian and Marquesan still lifes. This is perhaps because mangoes have variable shapes as well as variable colors. Unfortunately, we know very little about the early history of this picture. It may have been one of the four canvases called simply *Fleurs* in the 1903 Vollard exhibition, but there is no evidence of its inclusion in any other important Gauguin exhibition before 1955.—R.B.

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Still Life with Grapefruits

1901

68 x 76 (25¹/2 x 29 1/2)

oil on canvas

signed and dated in lower left: *Paul Gauguin*
1901

private collection, Lausanne, Switzerland

EXHIBITIONS

(7) Paris 1903, as *Nature morte*; Chicago 1939, no. 35

CATALOGUE

W 63



This superb late still life has been given various titles and dates. The fruits in the large bowl are surely the grapefruits that grow in abundance in Tahiti. The date of the painting has never been clearly deciphered. The catalogue raisonné omitted reference to the remnants of a date near the signature at the lower right, but related it to the dated still lifes of 1902. Another writer has suggested that it was painted in 1891.¹

It seems most likely that the painting was made in Tahiti in 1901. The same leather-covered steamer trunk on which Gauguin arranged the fruit appears even more clearly in an undated floral still life probably painted in 1899 (W 594). Gauguin had received seeds for European flowers and vegetables from Monfreid that year and reported that he would paint "flower studies" in April.² Yet, surely, he would have had the same trunk in 1901, when he painted the closely related and identical-size *Still Life with Knife* (W 607). The abraded portions of the date that do survive on this picture seem to read "01" or "02," and the fact that Gauguin painted most of his late still lifes in 1901 and stylistic evidence support the earlier date.

¹ *ibid.* 1979, no. 55.

² *ibid.* Segalen 1950, 131.

Gauguin's principal aesthetic debt in *Still Life with Grapefruits* was to Cézanne. The fruits are painted with a vigor and clarity of form that derives from the Provençal painter's still lifes of the 1870s, of which Gauguin had owned at least one (see fig. at cat. 111), and even the glorious wallpaper in the Gauguin is analogous to the patterned papers that one finds so often in the active backgrounds of Cézanne's still life paintings of the 1870s and 1880s. Yet, Gauguin's relationship to his source was far from a subservient one. Gauguin made a still life that is at once an homage to Cézanne and a subversion of its prototypes. The wallpaper is rendered in a color that is almost an exact opposite of Cézanne's blue. And Cézanne's famous red apples, about which so much has been written since his death, become grapefruit. Even the other minor elements of Gauguin's still life—the hot peppers, the orchids, and the fragrant frangipani flowers—are consciously exotic in contrast to the quotidian elements of Cézanne's still-life. All that remains inviolate is the tablecloth that both painters refused to paint white. However, Gauguin's shades of white are more exaggerated than Cézanne's subtleties.

For all the force of his "opposition" to Cézanne, Gauguin's *Still Life with Grapefruits* has an undeniably classical presence. The balances between fruit and flowers, black and white vessels, taste and smell, warm and cool colors, volume and void are carefully sought, and all the elements of the picture fit perfectly together as if to achieve absolute clarity—P.W.

256 Riders

This painting has the quality of an illustration to a lost mythic tale. The picture has been persistently given two titles, *The Flight* and *The Ford*, neither of which is original. However, one was given to it in the great 1906 Gauguin exhibition at the Salon d'Automne in Paris. Bodelsen has convincingly argued that the painting was exhibited as *The Ford*, but no scholar has questioned the validity of either title.¹ It seems more than likely that this painting was first exhibited at Vollard's 1903 Gauguin exhibition simply as *The Riders* and that the various attempts by modern scholars to interpret the picture using one or both of the early titles are misguided.

Great progress has been made in interpreting the painting, mostly through the identification of its sources. Kane, in his seminal article of 1966, connected the head of the white horse as well as the dog running beneath the feet of the brown horse to Dürer's famous etching, *Knight, Death, and the Devil*, of which Gauguin owned a reproduction. Kane also related the pose of the male rider to that of a standing figure in the Parthenon frieze. With these sources in mind, Kane and most subsequent interpreters of the painting conclude that the hooded figure is a transformation of the western image of death on a pale horse into a Polynesian devil or *tupapau*, the "spirit of the dead" who leads a young man across a stream into the land beyond death.² Only Field refused to identify the hooded figure as a *tupapau*, relating her instead to one of the figures in Delacroix's *Shipwreck of Don Juan*, of which the painter also owned a reproduction.³ Reading such a painting as a Westernized Polynesian myth, it has been easy for Gauguin's interpreters to explain the painting as a manifestation of the artist's own fears of or preoccupation with his own death. While there is little doubt from the painter's correspondence

1. Bodelsen 1966, 38.

2. Kane 1966, 301.

3. Gauguin asked Schuffenecker for a photograph of this painting, *Naufrage de Don Juan*, which entered the Louvre in 1883, in his letter of 24 May 1885, Malingue 1949, NAB.

E



Paul Gauguin

Nature morte aux pomme et citron
(*Nature morte aux pommes et aux fleurs*)

Still Life with Grapefruit
(*Still Life with Apples and Flowers*)

1901 or 1902

Oil on canvas, 66 x 76 cm

Signed lower left, illegible date: *P. Gauguin*

PROVENANCE

Druet Collection, Paris; Private collection, Paris;
Dr. M. Mirovsky Collection, Berlin;
Wildenstein & C. Co., New York; Margaret
Thompson Biddle Collection, Paris; Galerie
Charpentier, Paris (Sale, 14 June 1957, no. 21);
since 1957, private collection

